

The Council of Industrial Design

September 1957 No 105 Price 3s

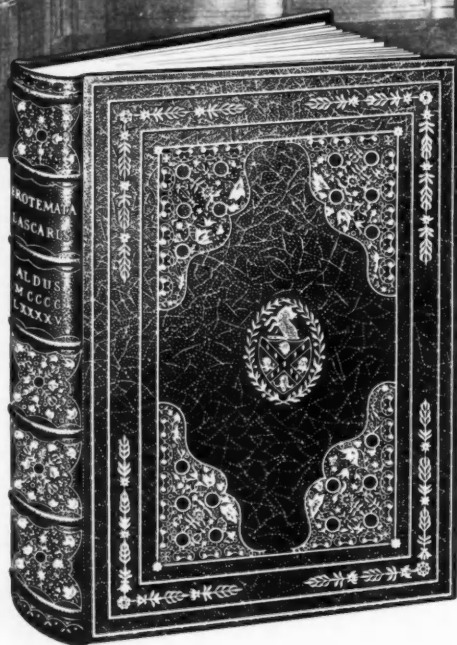
Design



PROFILE OF A CREATIVE MIND

No. 3 *Book-Binder*

Roger Payne (1739-1797) has been credited with the revival of 18th century book-binding. Born at Windsor, he was apprenticed to Pote, the Eton bookseller, before coming to London in 1766 where he set up a small workshop near Leicester Square.



A brilliant and original artist, Payne is considered by some to have initiated a new style of book-binding. He was undoubtedly influenced by the beautiful work of Samuel Mearns and other 17th century binders. Always careful and precise in his choice of leathers, Payne created bindings that were both elegant and durable, while the ornaments—which are said to have been designed by Payne himself—showed excellent taste. His work was executed either in russia leather or straight-grain morocco, usually of dark blue, bright red or olive colours. Payne introduced small, single tools, and these enabled him to give full expression to original designs. His work is distinguished by an imaginative use of blank space that enabled him to show his beautiful leathers to full advantage.

*In I.C.I., creative minds are constantly searching for new products and processes,
and for improvements to existing ones.*





From sketches made in Greece Elizabeth Andrewes has created a picture which evokes the permanence and renewal of a land where the heirs of the Odyssey play among the boats on an Aegean shore. By combining an awareness of the past with a lively sense of the present, we at Balding & Mansell strive, with Homer: *ἀλὲν ἀριστεύειν καὶ ὑπείροχον ἔμμενα: ἄλλων* *

*Always to be best and distinguished above others

Balding & Mansell Ltd

3 Bloomsbury Place, London, W.C.1 Telephone: LAngham 6801

DESIGNER-PRINTERS FOR HOME & EXPORT

DESIGN magazine is printed by Balding & Mansell at their factory at Wisbech, Cambs.



learning fast...


The rapidity of development during recent years of the Plastics Industry can almost be measured by comparing the number of plastics items used regularly by aircraft constructors to-day and, say, twenty years ago. Plastics, still young, has had to learn the technical requirements of its end users, amongst whom the technicians of the aircraft industry have proved by no means the least exacting. By precept, the Plastics Industry has pledged its service in the search for new or improved materials; a search in which the chemists and engineers of B.I.P. continue to contribute their inventiveness and unstinted energy.

B.I.P. SERVICES

B.I.P.—makers of the highest quality polyester resins—offer the full resources of their Research and Development Department in developing improved plastics materials and moulding techniques applicable to aircraft structures and components.

B.I.P. Chemicals Limited · Oldbury · Birmingham · Telephone: Broadwell 2061

London Office: 1 Argyll Street, W.1 · Telephone: GERrard 7971

Beetle
Polyester
Resins 



BILLET ROAD · WALTHAMSTOW · LONDON · E.17

F. WRIGHTON & SONS LIMITED ·

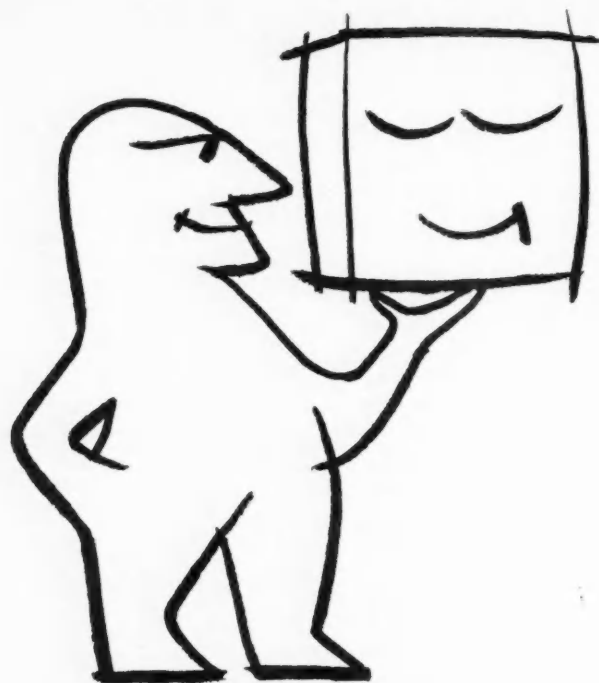
for a beautiful home



WRIGHTON

unit furniture

THIS CHARMING DRESSING TABLE (3' 10") IN WALNUT . . £33 . 16 . 6



*Bicycles and Motor Cycles
Building Fittings
Clocks and Watches
Cutlery and Flatware
Domestic Appliances
Domestic Textiles
Floor Coverings
Furnishing Fabrics
Furniture
Garden Tools
Glass
Hand Tools
Hardware
Heating and Cooking
Equipment*

PROUD OF YOUR NEW PRODUCT?

then submit it for display at

THE DESIGN CENTRE

*Manufacturers of the goods listed here are invited
to submit their best current designs to:*

DESIGN REVIEW SELECTION COMMITTEE

The Council of Industrial Design

The Design Centre, 28 Haymarket, London, S.W.1

*Laminated Plastics
Lighting Fittings
Metal Ware
Office Equipment
Optical Instruments
(including Cameras)
Plastics
Pottery
Radio and TV
Sanitary Ware
School Furniture
Street Furniture
Tiles and Fireplaces
Travel Goods
Wallpaper
Wood and other ware*

Providing service



where service counts

wall covering made with **GEON PVC**

'Texturide' vinyl-coated fabric made with Geon PVC means gayer, more colourful, more economical wall covering wherever it is used—as, for example, in the dining rooms of the Green Park Hotel, Piccadilly. Either in contrast or in harmony with fabric, metal, wood, glass or stone 'Texturide' adds character and good taste to the décor of restaurants, hotels, bars, and of shops and waiting rooms.

For further information about Geon PVC write for descriptive booklet No. 9

'Texturide' vinyl-coated fabric made by Arlington Plastics Development Ltd.

Leathercloth made with Geon PVC is available in an almost unlimited range of colours . . . is scratch and stain resistant . . . can be cleaned with soap and water . . . lasts for years without expensive re-decorating requirements.

'Geon' is a regd. trade mark



BRITISH GEON LIMITED

Sales and Technical Service

DEVONSHIRE HOUSE PICCADILLY LONDON W1 • TELE: MAYFAIR 8867

Texturide

attracts an eye for
GOOD DESIGN



Freeman Hardy and Willis Ltd. shoe shop at Crawley. The chairs and screens are attractively covered with Texturide in contrasting colours. Advisory Architect to Freeman Hardy and Willis Ltd. — Miss Nadine Beddington, A.R.I.B.A.

An appreciative eye will find much of interest in the Texturide range of vinylcoated furniture coverings. Tibor Reich, F.S.I.A., has created eight designs — each offered in a wide variety of brilliant colours.

Texturide is widely used for nearly all types of seat and chair covering and is equally specified for wall covering, panelling and a variety of mural work.

Texturide has more than just visual appeal — it is also resistant to burns, scuffs and stains. An occasional wipe with a damp cloth or warm soapy water will keep it fresh and clean throughout its long life.

Here is a material giving wide scope to the architect and designer.

Texturide

VINYLCOATED FABRIC

stands ALL the tests

Selected by the Council of Industrial Design
for display at the Design Centre.

Write for full range of samples to:

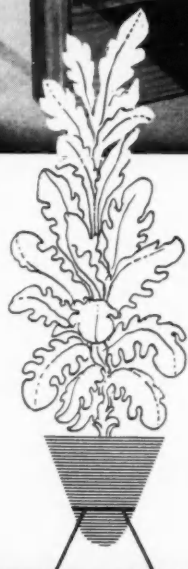
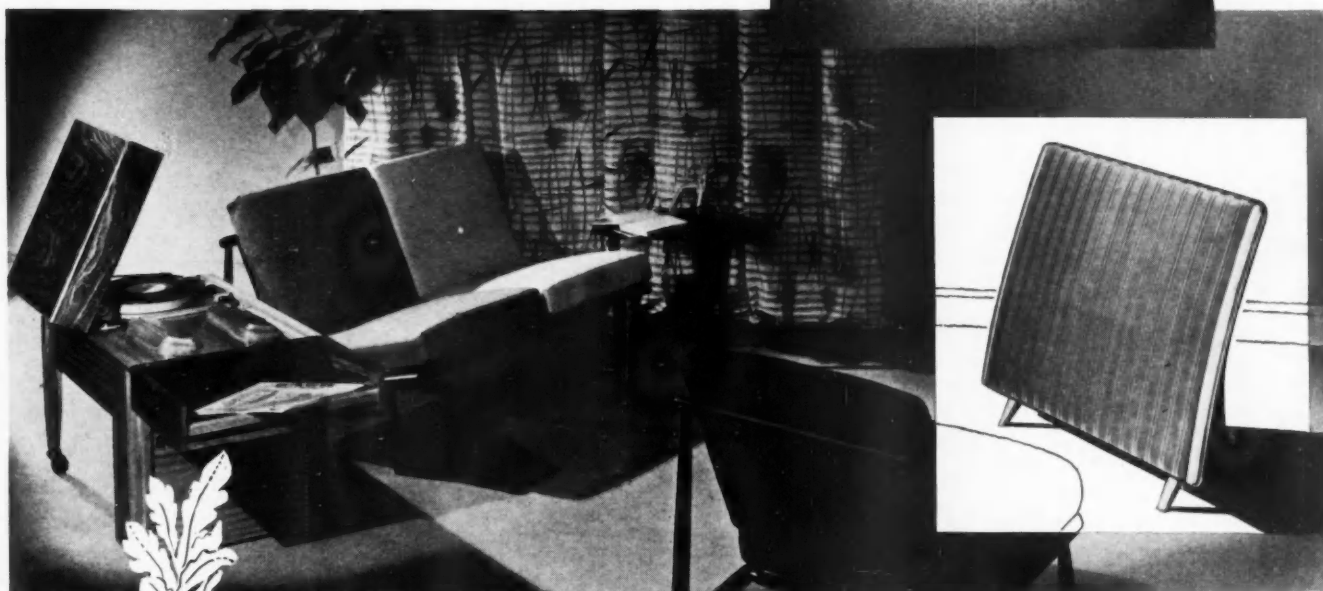
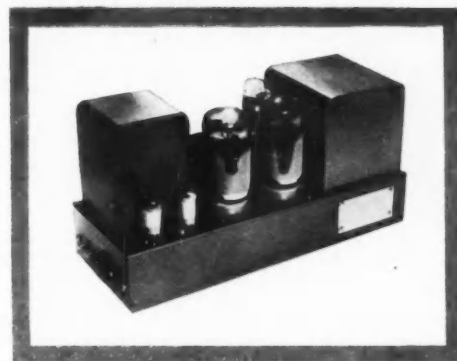
Architects Advisory Dept., Arlington Plastics Development Ltd.,
Arlinghide Works, Eastern Industrial Estate, Harlow, ESSEX.
HARLOW 24611-4



The Digest Bar at the Cumberland Hotel in London's West End. The bar stools and armchairs by Beresford and Hicks, are covered in Coach Hide effect vinylcoated fabric.

ACOUSTICAL

*that the enjoyment
and appreciation
of music
may be unimpeded*



*Please ask for illustrated literature
describing the QUAD II Amplifier,
FM Tuner and Electrostatic Loudspeaker,
together with details of the chairside
cabinet by J. Christopher Heal*

ACOUSTICAL MANUFACTURING CO. LTD
HUNTINGDON, HUNTS.
HUNTINGDON 361



Take a firm stand...



... Where? *On a stand at an exhibition.*

Why on earth should I do that? *Because it will stand you in good stead.*

I'm afraid I'm rather busy... *Now, don't stand in your own way.*

How? *By being stand-offish.*

Well, what do you want me to do? *Let us stand your products in front of your customer.*

How do I know you can do that well? *Because it's a business we understand.*

Priestleys

EXHIBITION AND DISPLAY

Priestley Studios Limited, Gloucester. Telephone: 22281-4
LONDON OFFICE: 22 Buckingham Street, W.C.2. Telephone: TRA 4277-8
and at Cheltenham, Birmingham, Manchester and Cardiff

Betta/E.I.

TIBOR

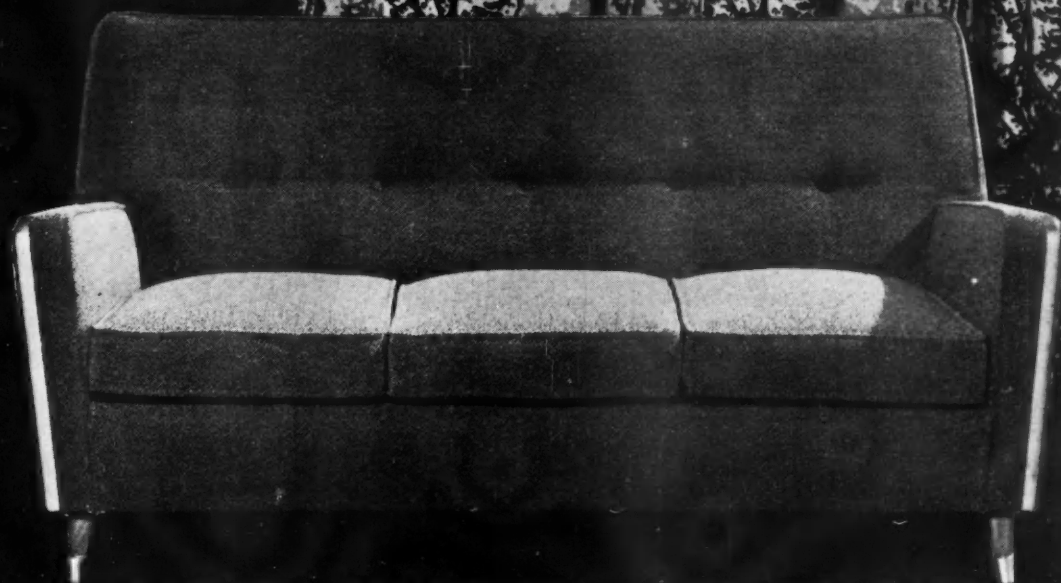
"Flamingo" Fotexurprint is one of Tibor's latest hand-screen printed fabrics, and was recently selected as one of the twelve designs of the year from some 3,500 products shown at the Design Centre. This is a curtain fabric of top quality mercerized cotton available in five colourways, 48" wide, and is obtainable from all the leading stores. Designed by Tibor Reich, F.S.I.A., produced by Tibor Ltd., Stratford-on-Avon.

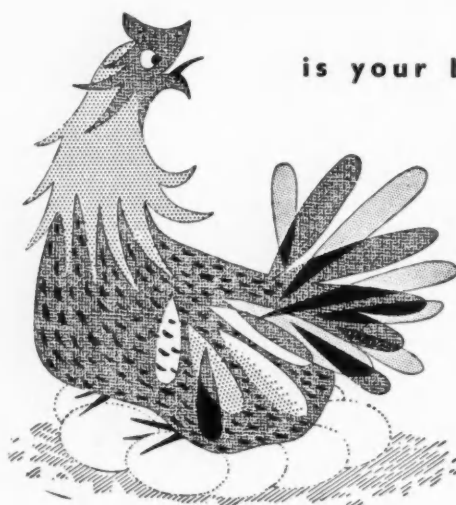
VESPER

Model 440 three-seater Settee from the 'Maplebeck' upholstered Suite. Designed by N. K. Hislop for Gimson & Slater Ltd. Fitted with loose latex cushions on a fully sprung seat base. Showwood polishing shade and cover from large selection.

stockwell

Carpet "Modena", a new design created by Tibor Reich, F.S.I.A., for the Equerry (regd.) range of Wilton filling. All-woollen pile. Guaranteed mothproof for life with mitin. Produced by: S. J. Stockwell & Co. (Carpets) Ltd., 16 Grafton Street, London, W.1.





is your business

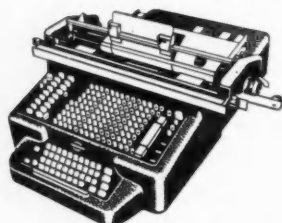
well established

... or

just beginning?

WELL-ESTABLISHED concerns with time-honoured procedures are often as much in need of modern, time-saving systems as little businesses, newly launched. That is why National accounting machines have won their way everywhere into offices of every conceivable size and kind.

With over seventy standard comprehensive and "specialist" models from which to choose, the sheer breadth of National's all-modern range, protects you from over-investment: for less than £70—and upwards into the thousands—there are Nationals for every office, irrespective of scale or scope.



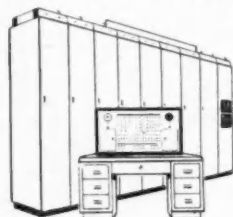
All-Purpose ACCOUNTING MACHINES



'Small Office' BOOKKEEPING MACHINES



DIRECT-ENTRY
Accounting and
Adding Machines
over Seventy
standard models alone



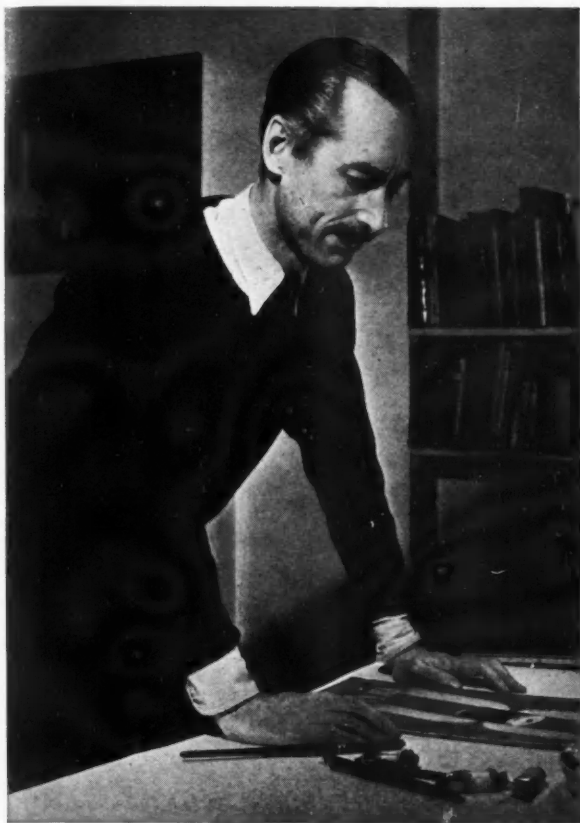
Demonstrations
by arrangement

ACCOUNTING BY NATIONAL-ELLIOTT ELECTRONICS

By using National Accounting Machines as the means of originating data (in the form of punched tape) for input into the National-Elliott 405 DATA PROCESSING COMPUTER, conventional records printed in normal characters are produced, simultaneously, at the "point of original entry". Thus, on the spot action at branches, depots, sub-offices and separated departments can be progressed on the basis of immediately accessible information provided by their own, self-proved records.

* By agreement, The National Cash Register Company Ltd. is now responsible for the marketing and installation of the Elliott 405 business data processing computer.

THE NATIONAL CASH REGISTER COMPANY LTD., 208-216 Marylebone Road, London, N.W.1 PAD 7070



TOM ECKERSLEY at work with REEVES Designers' Colours

Reeves Designers' Colours give a brilliant matt finish to all design work. They will remain moist while in the tube if kept at a reasonable temperature. They are now available in the extended range of 59 colours.

The House of Reeves has been famous for perfected artists' materials for nearly two centuries.



Founded in 1766

REEVES Designers' Colours



REEVES & SONS LTD.

13 Charing Cross Road, London, W.C.2
178 Kensington High Street, London, W.8
and 54 Fleet Street, London, E.C.4
Canada: 496 Gilbert Avenue, Toronto, 10

stacking furniture

Designed by Robin Day



Q-stak chair

Suitable for all projects requiring a robust stacking chair.

Tubular steel legs. Strong moulded ply back and seat, veneered beech, cherry, or walnut, or surfaced with plastic. A version with timber legs (Q-W stak) is also available.



Hillestak chair

The new version of this well known chair has greatly increased strength. Backs and seats beech, Nigerian cherry, walnut or mahogany. Also upholstered.



Hillestak table

A strong well finished all timber stacking table. Frame of beech. Top veneered Nigerian cherry, walnut, mahogany or surfaced with plastic.

We have wide experience of contract work and collaborating on interior schemes.

Write for further information and prices
Hille of London Ltd., 39-40 Albemarle Street, London, W.1. HYD. 9576
24 Albert Street, Birmingham 4. Midland 7378/9



the world of fashion at your feet

Number 105

September 1957

Design

CONTENTS

EDITOR *Michael Farr*

EDITORIAL ADVISERS *Sir Gordon Russell*
Alister Maynard
Paul Reilly
J. Noel White

ART EDITOR *Kenneth Garland*

DEPUTY EDITOR *John E. Blake*

EDITORIAL ASSISTANTS *Gillian E. Naylor*
Roger Coleman

PRODUCTION *Aubrey Hewitt*

STAFF PHOTOGRAPHER *Alfred Lammer*

BUSINESS MANAGER *Arthur Sudbery*

15 ICSID

16 Desk and chair – basic tools of urban life *Diana Rowntree*

Visual refinements and dimensional standards closely based on human measurements are fundamental problems which remain to be tackled in the majority of office furniture on the market. Standard components can be skilfully combined to give the effect of a specially designed office

22 Executive pilot plant – new Bata offices in London *Reyner Banham*

Modern offices within modern architecture are still a rarity. This new executive suite in London is an impressive demonstration of what can be done

24 Components for Hi-Fi reproduction *Peter E. M. Sharp*

This major survey of British high fidelity equipment reveals a problem often to be found in fast growing industries. The absence of co-ordinated design standards may reflect frequent technical improvements, but it presents the user with a series of visual problems in his own home

35 Better protection for industrial designs

A year ago we published three articles on 'Design Registration'. Now that the latest Copyright Act has been released a fresh article surveys the field and makes several suggestions for increasing the protection of British designs at home and abroad

39 British consumer goods at Helsinki

40 Electronics on display *Geoffrey Salmon*

A new centre for the display of one firm's equipment has been opened in London

42 The school as a testing ground *Sydney Foott*

This seventh article in the series on consumer needs suggests that housecraft departments in schools and colleges could provide manufacturers with facilities for elementary tests on new products that are coming on the market

45 Overseas review

HOLLAND Rotterdam store – an international design project *George Him*
USA Four rooms at Brooklyn *Lazette van Houten*
USA Structural unity in new pedestal furniture
SWITZERLAND Two exhibitions

51 Miscellany

53 News 57 Letters 59 Books

The addresses of manufacturers in this issue are on page 59

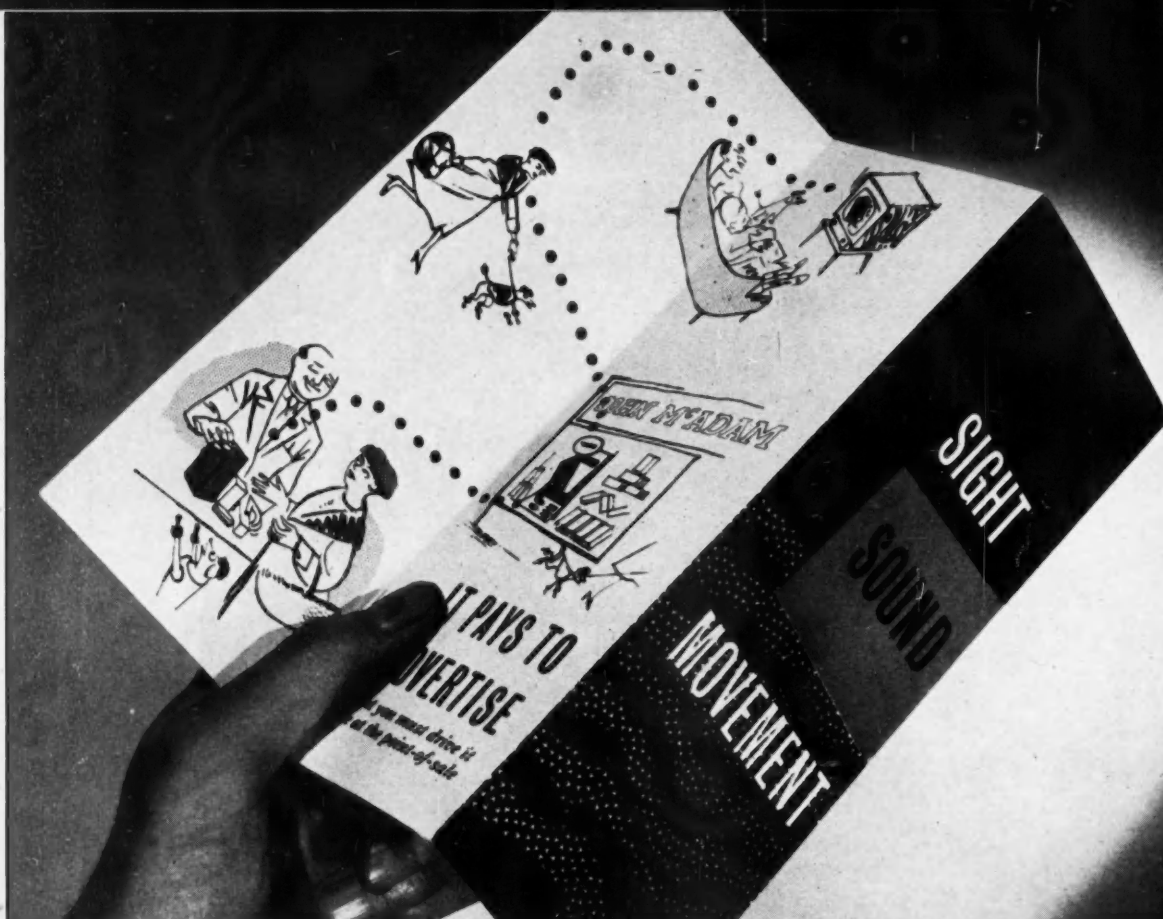
*Manufacturers are
invited to consult
the Council of
Industrial Design's*

RECORD OF DESIGNERS

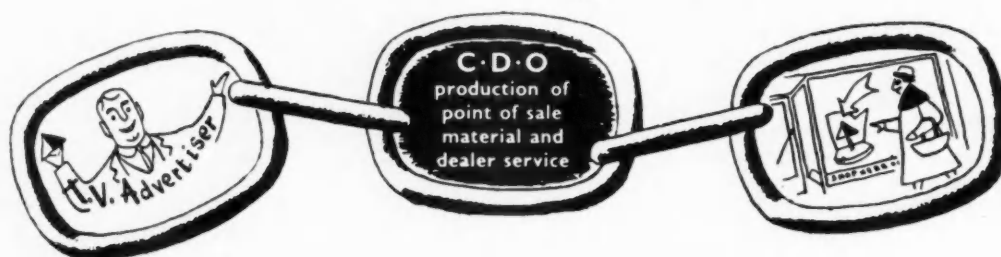
*a free service of
recommendation
and introduction
of designers
to industry*

Editorial Circulation Advertisements The Council of Industrial Design, The Design Centre, 28 Haymarket, London SW1 Tel: TRAFALGAR 8000 AND The Council of Industrial Design Scottish Committee, 46 West George Street, Glasgow C2 Tel: Glasgow DOUGLAS 3914

Design may be obtained from booksellers at home and abroad. Yearly subscription rate: UK 36s post free



'the missing link'



Every retail shop window and counter in the U.K. is covered by our national window dressing service. Experienced display staff, with new ideas, know how best to install clients' show material to maximum advantage...at much less cost and trouble

also to those Advertisers who may already employ their own staff for this purpose.

The largest and most comprehensive production facilities in this industry are, of course, as usual at your disposal.

CITY DISPLAY ORGANISATION

For Production:

PLEASE TELEPHONE MR MOLL
SHEPHERDS BUSH 1281
30 UXBRIDGE ROAD, LONDON, W.12

For Dealer Service:

PLEASE TELEPHONE MR. BUTLER
TERMINUS 7701
281/3 GOSWELL ROAD, LONDON, E.C.1

COMMENT

ICSID



Centre, Peter Müller-Munk, American Society of Industrial Designers, president ICSID, with two observers from Denmark, left, Acton Bjørn, and Count Sigvard Bernadotte.



Left, Misha Black, executive vice-president ICSID, UK; centre, Enrico Peressutti, Associazione per il Disegno Industriale, vice-president ICSID, Italy, with Jacques Vienot, Institut d'Esthétique Industrielle, France.



Karl Korseth, Landsforeningen Norsk Brukskunst, Norway; centre, Milner Gray, UK, with Werner Graeff, Rat für Formgebung, Germany.



Left, Pierre Vago, secretary and treasurer ICSID, France, with Dr Heinrich König, Rat für Formgebung, DESIGN's German correspondent; right, Karel Sanders, Instituut voor Industriële Vormgeving, observer, Holland.

Some of the delegates to the London meeting of the ICSID, photographed above at the Royal Institute of British Architects and in The Design Centre. The SIA acted as host for this inaugural meeting.

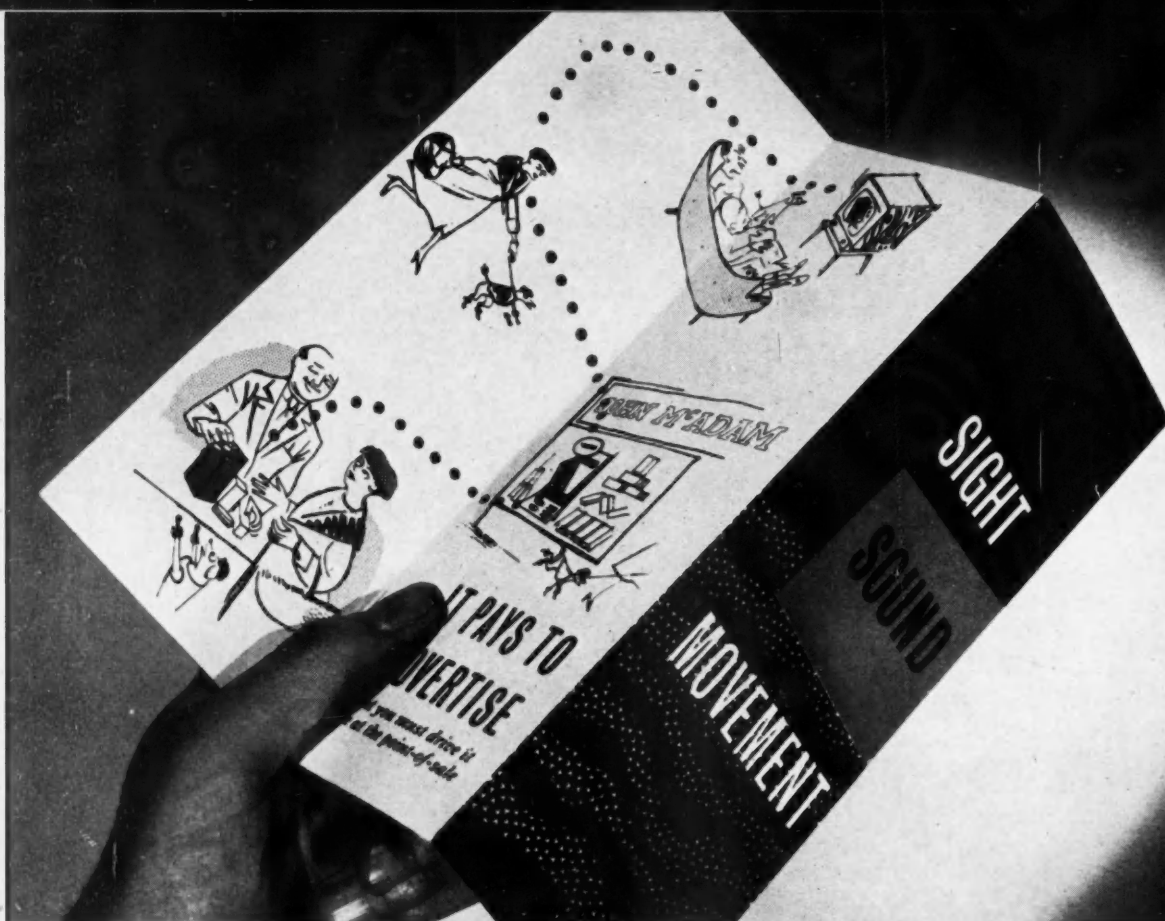
JUST ANOTHER STRING of initials to gratify the initiate and confuse the layman? One more expression of international wishful thinking to burden the busy and comfort the cynics? We hope not. We hope that this new set of initials will come to mean something well worth-while for all designers in industry. It stands for the International Council of Societies of Industrial Designers, which was formally and amicably established at a two-day conference held in London at the end of June.

The setting up of this international organisation, however tenuous and tentative, marks an important step towards international recognition of a relatively new profession. Industrial design in the professional sense is barely a generation old; in some countries it is still in its infancy; in others it is not yet born. But the calling together of representative designers and interested observers from nine countries in order to set up an international council of professional bodies should hasten the maturity of this young profession and help to establish the designer for industry as a key technician in the modern world.

Not surprisingly, the initiative was taken by two countries, the USA and the UK, in which designers have already won professional recognition, and by a third, France, in which the future for the designer is wide open. Seven other countries have now joined with these three to provide the nucleus of the membership, and others will be invited wherever and whenever professional associations of designers develop.

The laudable aims of ICSID are so to raise the professional status of the industrial designer that standards of design may themselves improve; to exchange ideas, information, students and staff in order to contribute to international understanding; to compare codes of practice and conduct, which, if not identical in different countries, should at least conform with a common sense of responsibility; to further the professional education of young designers by exchange of information on their training; and to meet in general assembly every two years to study common problems.

These are sensible objectives, neither so ambitious as to be impracticable nor so vague as to discourage action. All societies or organisations interested in design, whether professional or not, should give them their support. The first meeting of ICSID, however, wisely emphasised the professional character of the new organisation; it is not to be an International Council of Councils of Industrial Design but of Societies of Designers, even though at present the two kinds of body may in some countries be rolled into one. Those who represented such dual purpose organisations clearly recognised the difference and welcomed ICSID as a step towards the separation of professional from propagandist activities, which itself may be taken as a measure of maturity in this field.



'the missing link'



Every retail shop window and counter in the U.K. is covered by our national window dressing service. Experienced display staff, with new ideas, know how best to install clients' show material to maximum advantage...at much less cost and trouble

also to those Advertisers who may already employ their own staff for this purpose.

The largest and most comprehensive production facilities in this industry are, of course, as usual at your disposal.

CITY DISPLAY ORGANISATION

For Production:

PLEASE TELEPHONE MR MOLL
SHEPHERDS BUSH 1281
30 UXBRIDGE ROAD, LONDON, W.12

For Dealer Service:

PLEASE TELEPHONE MR. BUTLER
TERMINUS 7701
281/3 GOSWELL ROAD, LONDON, E.C.1

COMMENT

ICSID



Centre, Peter Müller-Munk, American Society of Industrial Designers, president ICSID, with two observers from Denmark, left, Acton Bjørn, and Count Sigvard Bernadotte.



Left, Misha Black, executive vice-president ICSID, UK; centre, Enrico Peressutti, Associazione per il Disegno Industriale, vice-president ICSID, Italy, with Jacques Vienot, Institut d'Esthétique Industrielle, France.



Karl Korseth, Landsforeningen Norsk Brukskunst, Norway; centre, Milner Gray, UK, with Werner Graeff, Rat für Formgebung, Germany.



Left, Pierre Vago, secretary and treasurer ICSID, France, with Dr Heinrich König, Rat für Formgebung, DESIGN's German correspondent; right, Karel Sanders, Instituut voor Industriele Vormgeving, observer, Holland.

Some of the delegates to the London meeting of the ICSID, photographed above at the Royal Institute of British Architects and in The Design Centre. The SIA acted as host for this inaugural meeting.

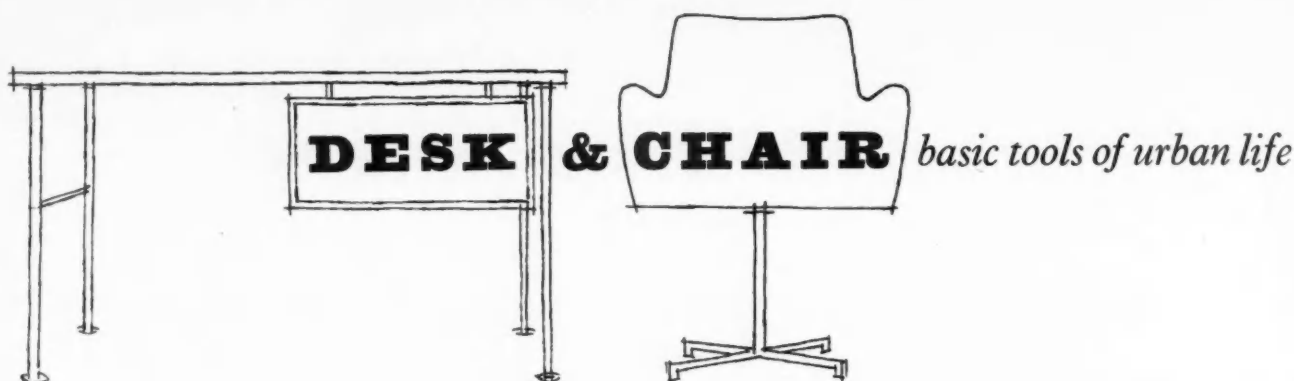
JUST ANOTHER STRING of initials to gratify the initiate and confuse the layman? One more expression of international wishful thinking to burden the busy and comfort the cynics? We hope not. We hope that this new set of initials will come to mean something well worth-while for all designers in industry. It stands for the International Council of Societies of Industrial Designers, which was formally and amicably established at a two-day conference held in London at the end of June.

The setting up of this international organisation, however tenuous and tentative, marks an important step towards international recognition of a relatively new profession. Industrial design in the professional sense is barely a generation old; in some countries it is still in its infancy; in others it is not yet born. But the calling together of representative designers and interested observers from nine countries in order to set up an international council of professional bodies should hasten the maturity of this young profession and help to establish the designer for industry as a key technician in the modern world.

Not surprisingly, the initiative was taken by two countries, the USA and the UK, in which designers have already won professional recognition, and by a third, France, in which the future for the designer is wide open. Seven other countries have now joined with these three to provide the nucleus of the membership, and others will be invited wherever and whenever professional associations of designers develop.

The laudable aims of ICSID are so to raise the professional status of the industrial designer that standards of design may themselves improve; to exchange ideas, information, students and staff in order to contribute to international understanding; to compare codes of practice and conduct, which, if not identical in different countries, should at least conform with a common sense of responsibility; to further the professional education of young designers by exchange of information on their training; and to meet in general assembly every two years to study common problems.

These are sensible objectives, neither so ambitious as to be impracticable nor so vague as to discourage action. All societies or organisations interested in design, whether professional or not, should give them their support. The first meeting of ICSID, however, wisely emphasised the professional character of the new organisation; it is not to be an International Council of Councils of Industrial Design but of Societies of Designers, even though at present the two kinds of body may in some countries be rolled into one. Those who represented such dual purpose organisations clearly recognised the difference and welcomed ICSID as a step towards the separation of professional from propagandist activities, which itself may be taken as a measure of maturity in this field.



The majority of desks and chairs on the British market reveal a lack of attention to function and appearance. The author discusses recent moves to establish satisfactory dimensional standards and stresses the need for the employment by the industry of more qualified designers if widespread improvements are to be made. Following this article, on page 22, Reyner Banham discusses the executive suite in the new London offices of Bata Development Ltd.

DIANA ROWNTREE

AN OFFICE is the place for making contact with clients and customers, a place for impressing or intimidating, selling or ingratiating. It is a repository for written records and references. It is a place where clerks and typists spend the working hours of every working day of their working lives. Most offices serve all three purposes. Whether it likes it or not, a firm's personality is stamped upon its office interiors for all to see and feel.

To make an impression and to form a stimulating background seem to demand an affirmative, or as the Americans say, an aggressive style of decoration. Yet furniture manufacturers' showrooms hum with such phrases as "only for office use", "purely commercial". The latter does not mean impressive or stimulating, but the lowest possible price.

This negative attitude among furniture manufacturers is unfortunate, because the architectural tendency is to provide simply an area of well lit floor space and leave not only furnishing and decoration but planning as well to the firms who rent office space. This is supposed to be the boon that reinforced concrete construction and the evolution of the curtain wall confer on the business world. The whole trend of modern architectural thought is to design the furniture to fit the people, and then the building to fit the furniture. So the responsibility is with the furniture makers. What are they doing about it?

Basic office furniture is desk, chair and storage units. The desk is the ritual centre of office life, so let us start there. A desk is a surface for writing on, spreading papers about, or typing. Writing bears a particular

relation to a seated person, and requires a fairly low writing surface in relation to the chair, for the height of a seated person depends upon the chair height. This is a point of topical interest. It is becoming clear to designers that traditional chair heights are not simply based upon human measurements. Height has prestige value, possibly dating from the days when it was only the most important people who sat on chairs. Mediaeval chairs may have aimed to keep their occupants well above the damp rushes on the floor.

Now that muscle fatigue can be measured electrically, the most restful sitting position has been established as having the feet flat on the floor and thighs parallel to it with firm support for the lumbar curve. Even though fashion is lowering all furniture heights, 18 inches is quite a normal height for chair seats. Yet very few legs, hardly any belonging to women, are 18 inches from floor to the underside of the thigh. Designers often suppose that it is enough to measure a dozen or so people who come to hand in order to arrive at normal measurements. Anthropometricians claim however that proper statistics can produce them much more reliably. The British Standards Institution has set up an advisory committee on the anthropometric evidence for equipment design and in due course the standards for office desks and chairs will be revised. At present the melancholy fact is that whereas the BSI standard for wooden desks makes some attempt to cater for lower chairs (desks may be either 30 inches or 28 inches high), the standard for steel desks makes lower chairs impossible.

In the mean time, until new standards are produced,

the best general survey of the subject is still Åkerblom's book*. Unfortunately, although written in English and obtainable here it is published in Sweden. There are of course two sets of normal measurements, for men and for women. Probably the best practice for offices would be to produce both typist and executive types of desk, with their accompanying chairs, in two heights, one a little lower than the majority available at present, the other lower still. If office workers are to be comfortable they must realise that it is not only typists who need lower desks. To complicate matters there is the need to impress, which is for the executive a basic commercial function. For many other office workers height has a curious and unjustifiable prestige value. This can be the only reason why typists have for generations sat uncomplainingly on tiptoe with their typewriters at almost unmanageable levels.

Since desk heights only have meaning in relation to their chairs the definition of chairs for executive and typist is important. There is a difficulty in defining the difference between executive and dining chairs. Office chairs are however designed for longer hours of use,

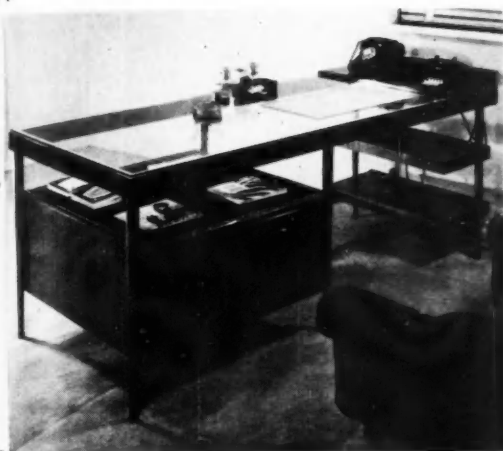
* 'Standing and sitting posture with special reference to the study of chairs' by Dr Bengt Åkerblom, A-B Nordiska Bockhandeln, Stockholm, 1948.

and the BSI standard insists upon upholstery. Upholstery also helps with the necessary adjustment to the back rest. A curiosity of the existing set-up is that whereas the basic comfort requirement is height from the ground this has received virtually no attention, whereas the mechanism for revolving has been considered scientifically. The proper seat height for the average woman is around 16 inches, yet few chairs on the British market will screw down below 18 inches. Leabank now produces one which goes down just below 16 inches, but this, a *minimum* height, still only corresponds to the desirable *average* height.

Chairs of weight and elegance needed

Another short chair can be achieved by attaching to the revolving seat of a 'Tansad' chair a set of the legs the firm produces for spinners' chairs. There are several revolving chairs that do look elegant, but appearance tends to be in inverse ratio to strength and thickness of upholstery. A man of over 16 stone who spends long hours in a tilting and revolving chair requires a very heavy mechanism. Clearly a chair for this use cannot be remarkable for its slenderness. Yet no one in this country has set out to design a frankly heavy chair, on

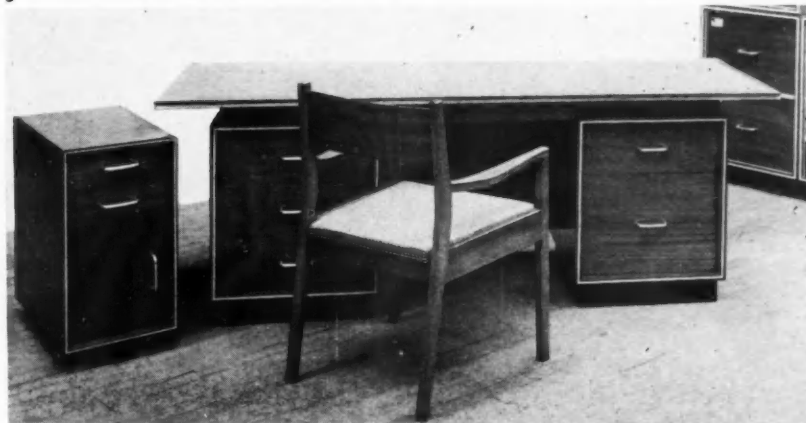
Retail prices quoted are approximate and include purchase tax where applicable.



2



3



WOOD

1 This example, although a special design, is included to illustrate the possibilities imagination can bring to the shaping of large executive desks. The use of two rows of drawers, with a table top over, by no means exhausts the possibilities. This type of design would lend itself well to mass production. The top is of glass. DESIGNERS James Cubitt & Partners. MAKER Andrew Pegram Ltd. Price by quotation.

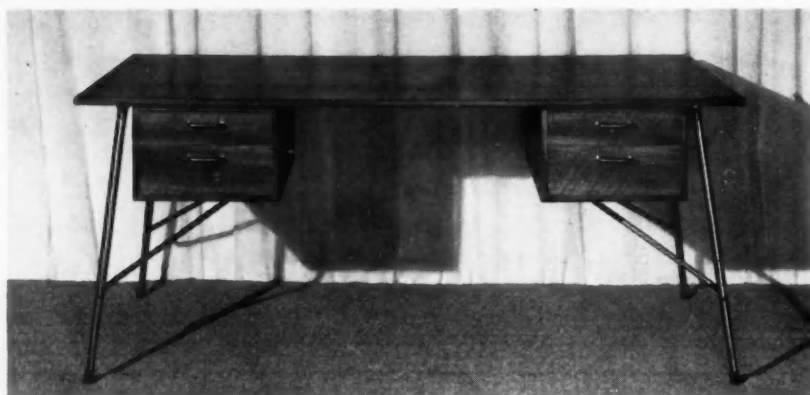
2 The problem of making this very substantial desk look graceful is solved by excellence of detailing and proportion. Note the shape of the leg and different thickness of top and framing. The desk is accepted as a substantial object. DESIGNER Professor R. D. Russell. MAKER Russell Furnishings Ltd. From £87 10s.

3 Here the designer has striven to make a bulky object appear lighter. The top is floated clear of the drawers, and these are outlined to camouflage the surface areas. DESIGNERS Robert and Roger Nicholson. MAKER Geo. M. Hammer & Co Ltd. £78 (armchair £8).

4



5



6



7



8



WOOD AND METAL

4 This executive desk in palisander veneer with metal supports, has the requirements analysed down to the barest essentials. The drawer unit clips on. The element of gaiety absent from British office convention is here introduced by the drawers being brightly painted in different colours. DESIGNER *Finn Juhl*. Obtainable from Heal & Son Ltd. £105 (chair £11 10s).

5 A light looking design from Denmark in teak and steel whose individuality is in the detailing of the metal structure. DESIGNER *Borge Mogensen*. MAKER *Søberg*. Distributed by Finmar Ltd. £51.

6 Typist desk in wood and square section rod which relies for its effect on extreme simplicity. Note the articulated dovetails on the framing. The chair is in metal with beech back and upholstered seat, or both can be upholstered. DESIGNER *Terence Conran*. MAKER *Conran Furniture*. £23 14s 7d (chair from £6 8s 9d).

7 and 8 This architect-designed desk introduces several new ideas. Detachable screens offer partial privacy. The imaginative use of colour is a radical attempt at brightening up offices. A duct is built in to take flex for electric typewriter, dictaphone, etc., and can be seen in the rear view shown with screens removed. The desk is one of a series of experimental designs commissioned by Thomas De La Rue & Co Ltd, to demonstrate possible uses of 'Formica' sheet. DESIGNER *H. T. Cadbury-Brown*.

9 Bulk is contrasted with thinness of supports in the asymmetrical arrangement of this 'Junior Executive' desk. DESIGNER *Robin Day*. MAKER *S. Hille & Co Ltd*. From £59.



9

the lines of the Eames long chair, 17. At least, no one has produced a stylish yet massive design. In the USA Raymond Loewy Associates went part of the way to achieving it with the chair it designed for the Do More Chair Co (DESIGN January page 52).

A distressing fact of the desk and chair industries is that, whereas logically desk heights must depend upon chair heights, in fact the chair manufacturers assert that they are waiting for desk heights to come down before they will lower their chair heights. Where revolving chairs with adjustable height are concerned this is nonsense, since the adjustment could perfectly well cope with the whole discrepancy.

The working top of a desk has to be supported by something, and it is normal practice to use storage units for this purpose. This is sensible from the functional point of view, but aesthetically much more difficult to handle. Even with our too high desks the presence of a knee-hole drawer often brings the knee-hole itself too low. Yet, as the eighteenth and nineteenth centuries realised, without some thickness where the top bridges the gap between the side supports, the top tends to look insufficient. Now that we increasingly admire slenderness in structural supports this problem is intensified. The Hille, 9, and the George Hammer, 3, desks solve it by floating the top clear of the drawer

units. The best looking executive desks abandon storage space altogether and return to table form, with perhaps light storage units slung clear of the legs. The best of these is the Finn Juhl desk, 4, marketed by Heal's. Another excellent Scandinavian desk comes from Danasco Ltd: this is Arne Vodder's design in teak, made by Braminge at £53. Professor Russell has achieved a very skilful design, 2, with the desk top firmly fixed to large storage units, by means of raising the bottom of the storage units well above the ground. In fact desk design requires a very fine eye.

Designer's influence to be exerted

One large firm is proudly shifting the basis of its design policy from the constructional to the sales point of view. The designs are at present good but pedestrian. The likelihood of this policy improving the appearance of the furniture seems negligible, whatever it does to the sales. The firm's furniture could only now be improved by a really first class designer. This is perhaps why the best looking designs usually come from small firms set up by designers. Once policy is out of the designer's hands, arguments that can be backed by reason tend to override the fine distinctions that divide the elegant design from its imitators. Probably the elegance of the Conran typist desk, 6,

al supports
entials. The
from British
ing brightly
inable from

steel whose
e. DESIGNER
e Ltd. £51.

relies for its
etails on the
upholstered
man. MAKER

al new ideas.
ative use of
s. A duct is
etc, and can
The desk is
by Thomas
of 'Formica'

symmetrical
Robin Day.

DESIGN 105

DESIGN 105

Desk and chair

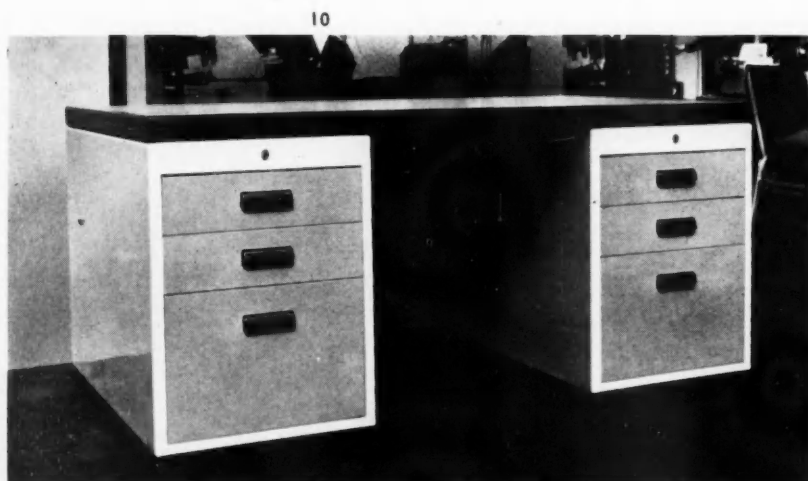
depends upon the exact shape of the cut-out that acts as a drawer handle. Certainly the Remington Rand storage units, 12, lead in their field because of the design of the combined handle and label-space. Generally speaking it is the handles that ruin otherwise unexceptionable desks.

Many firms can see the need for an interior designer to build up the personality of the executives' rooms. But it is rarely realised that working offices need not be dead space surrounding bulky desks and cabinets. These, whether well or badly designed, are only the raw material of an office. The bulkiness of the equipment needs bold treatment to integrate it, although since the invention of lateral filing there is much less bulk to be integrated. The traditional filing drawer was the feature best calculated to make offices forbidding. Lateral filing cuts the necessary depth for filing cabinets down to that of the ordinary bookcase, leaving the design of their doors or roller blinds entirely in the hands of the interior designer.

The offices of the Zinc Development Association are an example of how these robust elements can, by planning and good colour, be incorporated into gay and

impressive rooms. Here the architects have used standard components – drawers, shelving, and desk pedestals from a metal range – and built them in as the various rooms required. The library has a high bank of shelves from which a battery of drawers project to make a point of interest. Desk pedestals are lined up along the opposite wall and topped by a single shelf edged with hardwood and finished with a brightly coloured linoleum. In small offices the linoleum top can match the carpet to increase the apparent area; in larger ones it can contrast. This particular scheme is carried out in an old house, and the recesses that occur in the walls are used for shelving – horizontal hardwood shelves supported on standard metal brackets. In this way the wall colour is not interrupted. The monotony of the ranges of desks is broken by the rhythm of light fittings, and by chairs in bright colours.

This is merely one example. The decoration of office interiors should have an obvious appeal to architects and designers as a certain brassiness seems called for. Subtlety will not as a rule be required. Curiously enough in this clerical age, office design is a vast field practically unexplored.



10

11



12

METAL

10 This desk has simplicity, honest construction, fair colour range, and commendable absence of vulgarity. The drawers and cabinets that make up the pedestals can be combined in 34 different ways. Further thought by a first class designer could improve the colour range and by means of detailing give style without losing the simplicity. **MAKER Roneo Ltd.** Price from maker.

11 Fashionable refinements rather than elegant proportions seem to have governed the design of this desk. The handles are heavy and eye catching and distract attention from the admirable treatment of the lino finished top. This treatment might also be applicable to leather and avoid the ragged edge that results where tooling is omitted. **MAKER Leabank Office Equipment Ltd.**

12 The important part played by handles in the design of office furniture is seldom appreciated. The blank surface of these standard filing drawers has been transformed by the repeating pattern of the well designed handles and label holders. **MAKER Remington Rand Ltd.**

sed stan-
nd desk
in as the
h bank of
project to
lined up
ngle shelf
brightly
leum tog
t area; in
scheme is
hat occur
tal hard-
ackets. In
ted. The
n by the
t colours.
ration of
appeal to
ess seem
required.
design is a

13 With the standard furniture available an architect can bring an office to life. This library for the Zinc Development Association has standard metal equipment well under control. Repetitive units, lighting fittings and chairs are not just routine items, but the rhythm that gives the room life. The colours are so positive, the lines so simple, that it has not been necessary to camouflage the background of Edwardian architecture. DESIGNERS *James Cubitt & Partners*.

SWIVEL CHAIRS

14 The 'Stafford' tip and swivel chair is thoroughly designed to please the eye down to the details of screw-knob and mechanism. But it still does not fill the gap between the good looking lightweight swivel chairs, and the well padded heavyweights, the majority of which are ugly in this country. DESIGNER *Robin Day*. MAKER *S. Hille & Co Ltd.* £30.

15 The designer of this chair contrasts the shell-like curve of the seat and back with the thin straight support. This model is not a heavy chair, but suggests a design formula for the more difficult problem of the executive chair. DESIGNER *Nigel Walters*. MAKER *Andrew Pegram Ltd.* £30.

16 The lightweight elegance of the moulded glass fibre seat and back contrasts with the unsbtle metal work of the base. Fixed and swivel versions are available. DESIGNER *Terence Conran*. MAKER *Conran Furniture Ltd.* From £8 15s 9d.

17 This chair constructed from formed plywood, metal supports, and upholstered with down and feathers solves the problem for the tough American at a price of \$600. Very good, but at that price surely not unbeatable? DESIGNER *Charles Eames*. MAKER *Herman Miller Furniture Corporation*.

18 This chair adjusts to a lower height than most on the market. An honest attempt at straightforward design, it is exceptionally comfortable. MAKER *Leabank Office Equipment Ltd.* From £17 19s.

13



14
15



16
17



18



fair colour
drawers and
bined in 34
signer could
g give style
from maker.
ortions seem
es are heavy
airable treat-
ight also be
results where
td.
sign of office
ace of these
he repeating
iders. MAKER

Executive pilot plant

New Bata offices in London



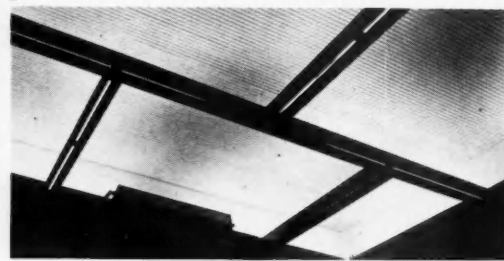
REYNER BANHAM

1 In the executive office, the wall map by Stanislas Nitzewski is the only concession to routine commercial rhetoric; everything else is smooth, smart and practical. The wall behind the desk is mostly occupied by cupboards and shelving, partially covered by sliding doors. The device in the opened cupboard is a viewer for reading correspondence that has been recorded on microfilm.

2 The secretarial area serves both the conference room of Bata Development's new office suite and the executive office. The latter is seen through the door at the far end of the secretarial zone, while the conference room is beyond the glass wall, and is equipped with maps, blackboards, tack boards, etc, mounted on sliding panels on the far wall.

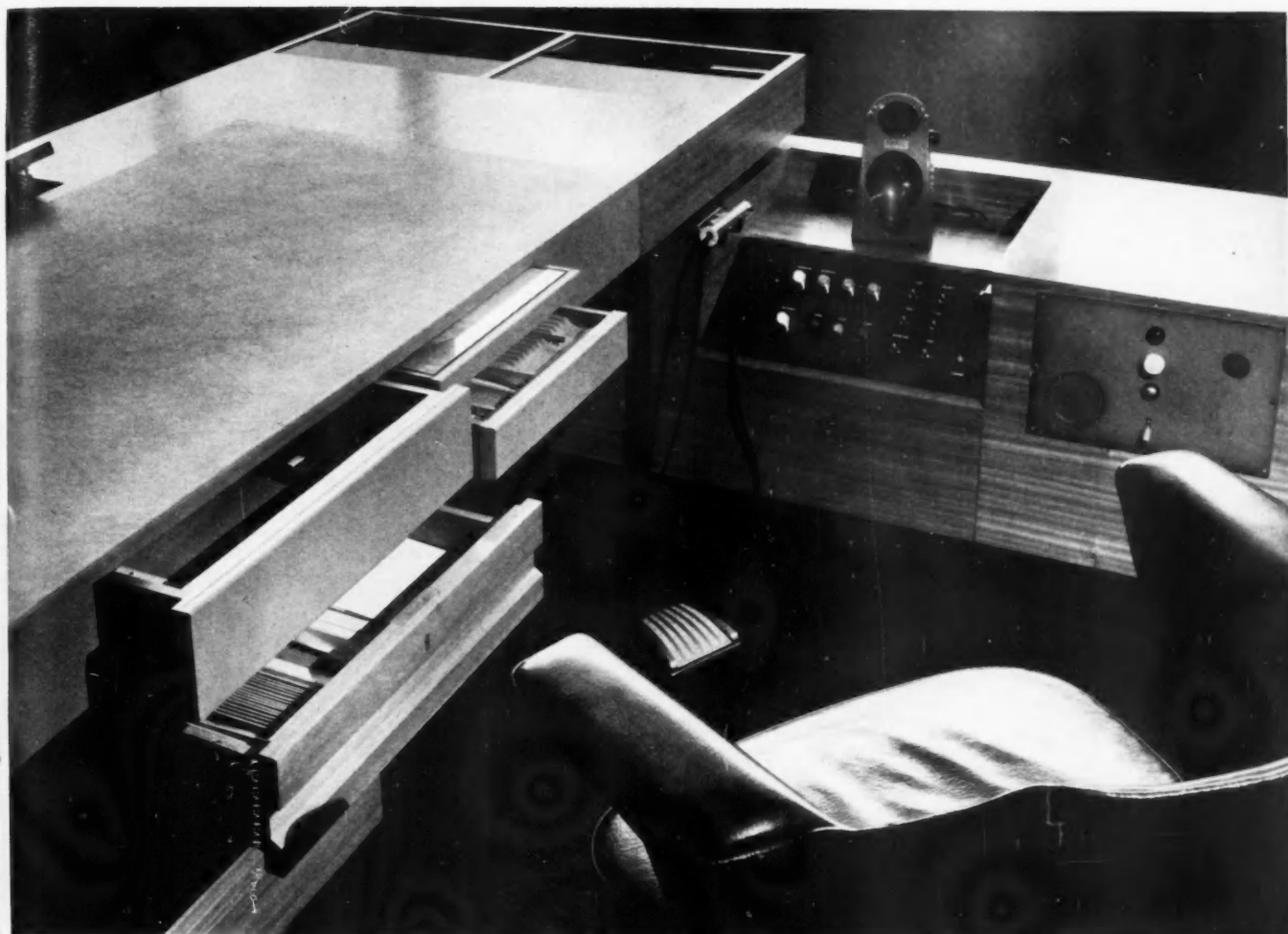
3 Throughout the new office suite top lighting is provided by fluorescent tubes carried above split wooden beams, most of the light being directed upward on to the ceiling, but a percentage falling directly through the slot in the underside of the beam.

4 The executive desk is equipped not only with drawerfuls of the usual aids to writing, thinking, communicating, and so forth, but also with an annexe full of electrical and electronic tackle. In this view are seen the dictating machine's switch pedal on the floor, and microphone under the flap in the desk top; message-recorder microphone clipped above the left side of the control panel; 'Fonadek' on the shelf above the panel and an 'intercom' panel to its right. The switches, etc, on the panel also control the sliding door from the secretarial zone, heating, lighting and air-conditioning.



UNLIKE THE POPULAR IDEA of an industrial empire, the world-wide spread of the Bata shoe – currently running at a hundred million pairs a year – does not depend upon a pyramid of companies with a single directing organ at the top. The 60 Bata companies around the globe are more or less independent. The over-all coherence of the organisation, therefore, depends on a certain community of directive and executive staff, and on a central organisation of an advisory and informatory nature, like Bata Development, which occupies most of the block above Bata's Oxford Street store, in which Bronek Katz and Keith Vaughan have recently designed a compact and business-like office suite.

However, it is an office suite that must be evaluated with care, because not only does it look like an unusually intelligently designed prestige headquarters, but it is clear that it is often used as if it were the personal command post of a captain of industry, and the large wall map with its tooled leather oceans by Stanislas Nitzewski, 1, reinforces this impression by being more self-congratulatory than functional. Never-



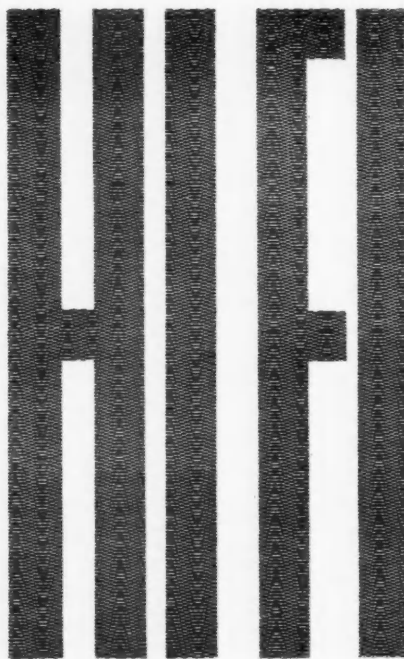
theless, these offices are best regarded as a pilot installation for other Bata company offices to come, and much of the impressive array of electronic gadgetry and communications equipment has been installed with a view to gaining experience and assessing the usefulness of such plant to other Bata companies.

One imagines that overseas and out-of-town Bata executives, visiting Oxford Street for the numerous courses and conferences that are a large part of Bata Development activities, will be quick to see the point of the lavish executive desk, 4, (a standard S. Hille & Co Ltd model modified) in the front office, with its two microphones, telephone, 'intercom', public address speaker and twenty-odd switches and controls. It will not take long to evaluate the psychological performance of such a piece of equipment as the insignia of command in a conception of management where efficient executive administration is a prime criterion of worth.

Visiting officers of the various Bata companies are likely, however, to see more of the conference room, 2, which runs back through the depth of this floor of

the building, parallel to the secretarial area. Much of the communications equipment is duplicated in this room, just as it is at the chief secretarial desk, but for conference purposes there is also a fair amount of visual-aid equipment here – usable maps, projectors and screens – because a multilingual organisation like Bata must process a good deal of its data in forms that are proof against language difficulties. This conference room, divided from the secretarial zone only by a glass screen wall, lacks the padded privacy of the front office with its remote-control doors, but when it does become necessary for a conference to be free from observation and distraction, heavy curtains can be drawn in front of the glass at the touch of a button, thus producing a windowless, air-conditioned cave of quiet. This transformation is, along with the generally smart and business-like atmosphere, one of the most impressive aspects of the scheme, and underlines again the fact that, in office design, a measure of psychological adaptability, gained through control of noise level, view and illumination, is as valuable as mere physical flexibility of partitioning and plan.

components for



reproduction

Here is an old problem in a new industry; the manufacture of components which must be used together although they are visually unrelated. Makers of 'Hi-Fi' equipment have made great progress in the technique of sound reproduction; to capture bigger markets at home and abroad, they should now consider the importance of design for the domestic settings in which their equipment will be used.

OVER THE PAST FEW YEARS there has been a rapid improvement in recording and wide band broadcasting which has led to a demand for special equipment to take the fullest advantage of these new techniques. The term 'High Fidelity', or to give it its Americanised abbreviation 'Hi-Fi', means in itself very little – even a ladies' make-up has been so named – principally because 'high' is hardly a measurable term and is thus liable to abuse.

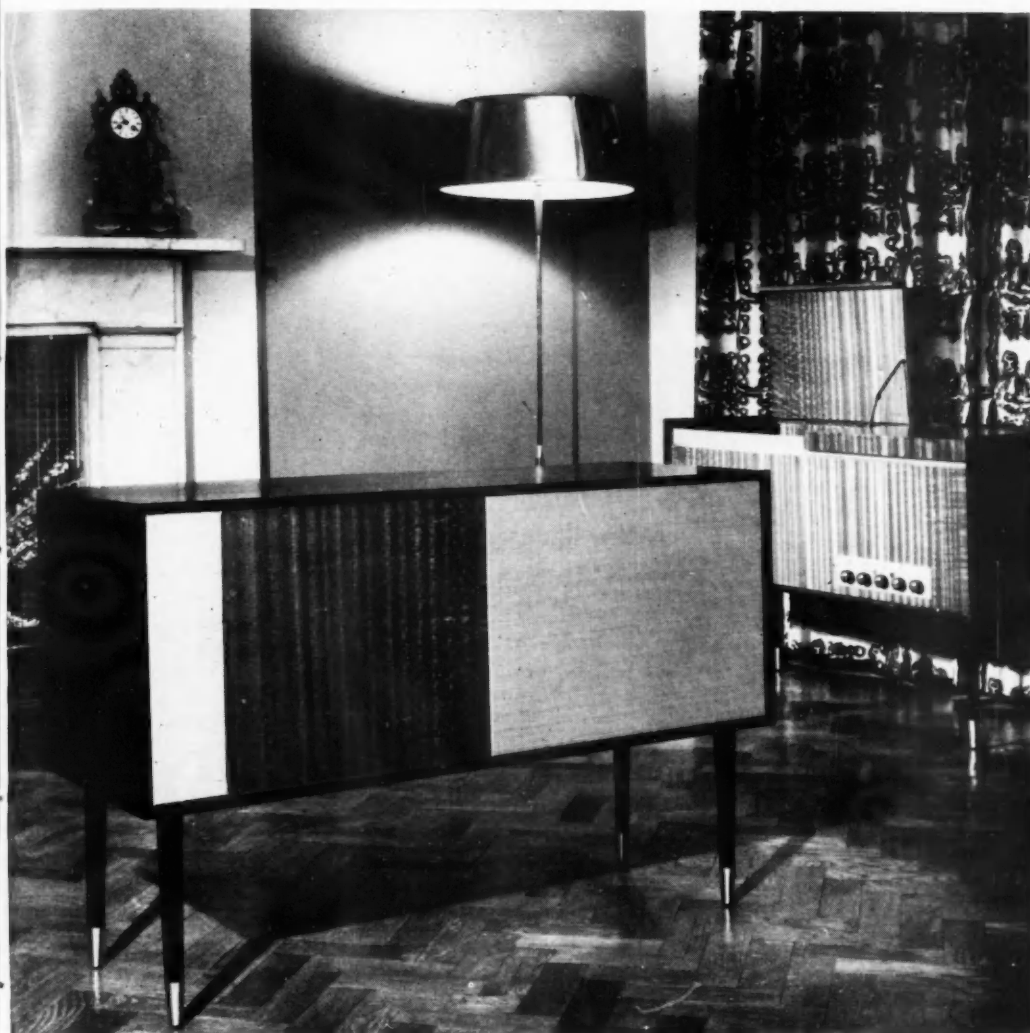
The equipment needed to achieve fidelity (ie the best possible reproduction of the original programme material, be it broadcast or recorded) is of a specialist nature. Development work is exacerbated by arguments on acoustics; disagreements between manufacturers (nationally and internationally) on recording techniques; the placing of microphones; the limitations of one's home; and, more simply, personal taste. It is remarkable therefore, that the equipment which has been evolved is flexible enough to suit a variety of purchasers. For instance, £200 is a reasonable figure for the cost of reproduction equipment for long playing records. And, although the limit is very much higher, in my opinion, the value for money much above £200 slides off rapidly.

For the sake of this survey, which does not attempt to be comprehensive, I am concerned with a small section of the radio industry which is turning out high grade components for assembly into cabinets of the owner's choosing, and the problems that the owner has to face in making a unified whole from these parts. It is almost impossible to get everything from one manufacturer, and as tastes and pockets vary so widely – particularly in the matter of cabinets – the problem is a large one.

Let us start with the loudspeaker. To function at all some elements have to vibrate in order to turn the electrical energy into sound energy. Because of this factor the loudspeaker unit(s) are best placed in a separate cabinet where the vibrations will not interfere with the sensitive pick-up or pre-amplifier. This can be called the first basic rule in 'Hi-Fi'. The separation of the speaker from other components is in any case desirable for the sake of convenience, for it is then possible to have the turntable, tape machine or radio tuner to hand, and the speaker at the far end of the room to give a greater sense of realism.

The box containing the speaker units is large and heavy, for it has to be well constructed to prevent

Prices are approximate and include purchase tax where applicable.



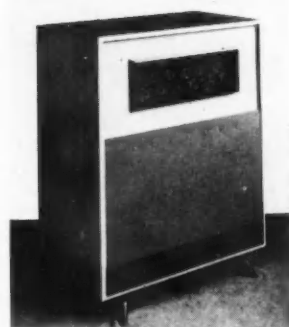
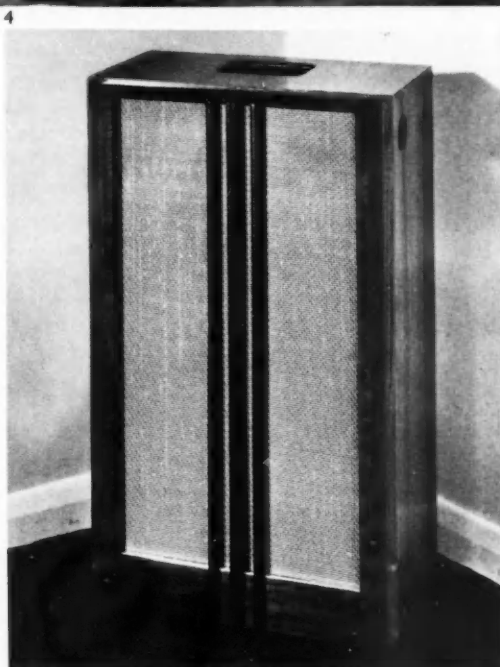
LOUDSPEAKERS

1 Part of the 'Imflex' range. The standard finish is mahogany, but alternatives are available. Left, £53 11s (including one 12-inch dual concentric speaker); right, control cabinet (excluding equipment) £28 7s. MAKER *Alfred Imhof Ltd.*

2 and 3 The speaker unit is free of the plinth allowing the cabinet to be placed either way according to available space. The treatment is straightforward. £53 18s 6d (including three loudspeakers, one 15-inch; two 2½-inch); plinth £2 12s 6d extra. MAKER *RCA (Great Britain) Ltd.*

4 The unsightly brass trimmed bars might afford some protection to the fabric stretched across the vents, which is a woven polyvinyl with a gold fleck. £57 15s (including two loudspeakers, one 15-inch, one 6-inch elliptical). MAKER *Pamphonic Reproducers Ltd.*

5 An unusual modern approach in Australian walnut and sycamore with a cellulosid matt finish; but it would be interesting to know what strange quirk caused the designer to use blue flowered lace to cover the port. The trade mark is too widely letter-spaced and too predominant for a piece of furniture. £169 (including one 15-inch loudspeaker and high frequency unit of special design with wide angle diffuser). MAKER *Westrex Co Ltd.*



unwanted vibrations appearing in the cabinet. Some models are even sand-filled or made from concrete. In the case of moving coil loudspeakers – a basic principle in general use for 30 years – the dimensions of the cabinet are critical. The appearance of cabinets therefore presents special problems and the efforts made consciously or unconsciously to overcome them vary enormously as the illustrations show. Two further techniques of producing sound may be generally available shortly, but it must be remembered that neither is new in spite of recent claims to the contrary. The first is the electrostatic speaker which should lead to a great reduction in cabinet depth, so much so that it could be hung from the wall; the second is the ionisation method which has not yet progressed due to the high voltages required and subsequent dangers.

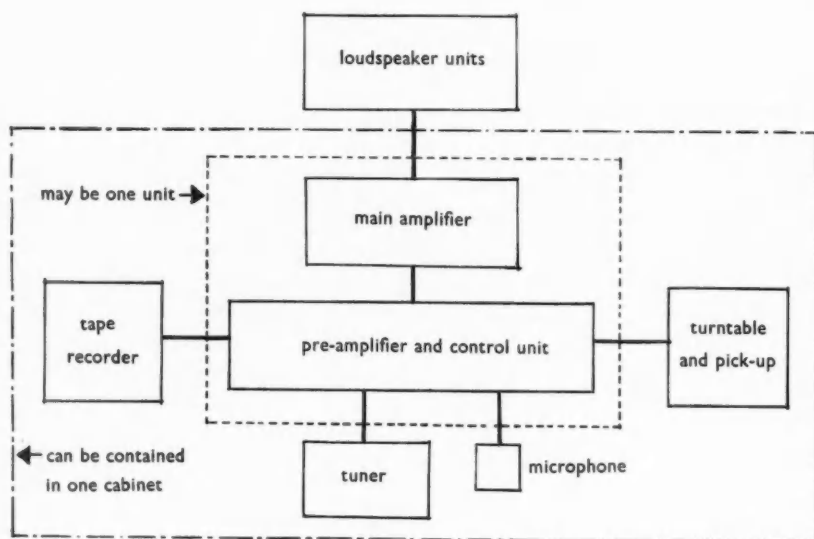
Loudspeaker properties

It is normal to use a combination of units, because of the difficulty of getting one unit to cover the whole range of human hearing evenly. Statements made by manufacturers that speakers cover a range from 30 cycles per second to 20,000 cycles per second (the range of human hearing) need careful watching; such statements may well be true, but they should be referred to a graph showing the diversion from a zero line at all frequencies. It is still the most common practise to use a 12 or 15-inch diameter speaker for the lowest part of the range, and then use one or two speakers for the rest of the range. Sound in the bass range is the most cumbersome to reproduce and this results in large cabinets. At high frequencies problems

of dispersion arise where the sound tends to be funnelled along a thin beam, but here electrostatic speakers have the advantage for they afford a dispersal of sound. The models which contain multiple speakers (one unit within the other) are sometimes more effective in small rooms where two separately housed speakers would need more space to create the illusion of a unified sound source. From these considerations it can be seen that the design of a speaker cabinet is highly complex.

Problems of co-ordination

The turntable, pre-amplifier panel, and pick-up are usually all visible simultaneously. To these can be added a tape recorder and, perhaps, a radio tuner unit. Naturally most buyers are confused when they try to assemble these components into a cabinet. They have to cope with different finishes and different aesthetic styles, as well as a very narrow range of cabinets available to take the equipment. Manufacturers are inclined to leave these problems to the buyer, but some retailers are beginning to make a determined effort to help their customers. Notable here is Imhof, which is specialising in 'Hi-Fi' to the extent of producing a comprehensive catalogue of its own range of unit type furniture, and other units boxed by the manufacturers. Heal's has produced two cabinets; one to take a specific manufacturer's products, the other to take almost any make. Among manufacturers, Pye, Philips, and Beam-Echo are selling complete units, while Pamphonic has collaborated with the furniture firm of Gomme, to market adaptations of a unit range, a promising break away from the welter of differently boxed components.



The ultimate in a 'Hi-Fi' installation would consist of the parts shown above. It consists of facilities to play records, tapes, or radio. It gives facilities to record material from microphone, radio or record, and replay it. The equipment can be put together progressively; for playing records initially, or tapes, or radio. Each item shown may well come from a different manufacturer, but provision is made on most units to allow inter-connection without modification, providing the owner is prepared to accept a wide range of finishes, colours and designs.

Collaboration for increased sales

The supply of cabinets is affected by purchase tax in this country, and this factor has seriously restricted production and design. Amplifiers, pre-amplifiers, and tape recorders do not carry purchase tax, but pick-ups, turntables, and radio tuners do. If all these are mounted into one cabinet then all carry tax. This of course encourages manufacturers to sell every unit in a separate small cabinet, or part of the equipment in cabinets leaving the owner to assemble the rest. Examples of both methods are shown here to demonstrate the design problem created. There are of course cabinet makers who will adapt, convert, or build special models at a cost.

In an article discussing design it is impossible to go into full technical details – 'The Hi-Fi Year Book 1957'* gives a very good survey with articles by experts. It is sufficient here to stress the need for more co-operative effort: perhaps a small group of the leading manufacturers might secure the services of an experienced designer and produce one standard range of components and cabinets. Those who get together first will reap the rewards to be gained by marketing a series of components of co-ordinated design, each one of which will help to sell the others.

* Miles Henslow Publications Ltd 10s 6d.

6



7



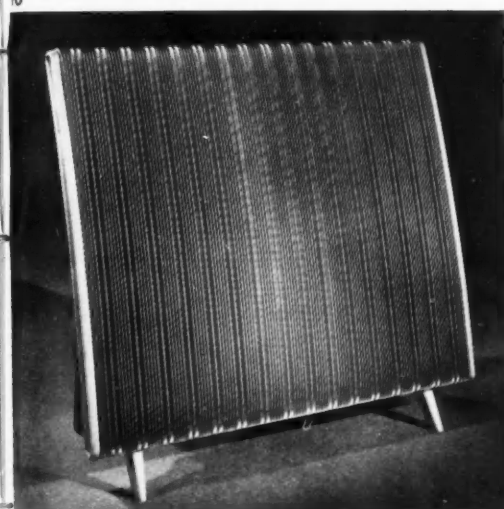
8



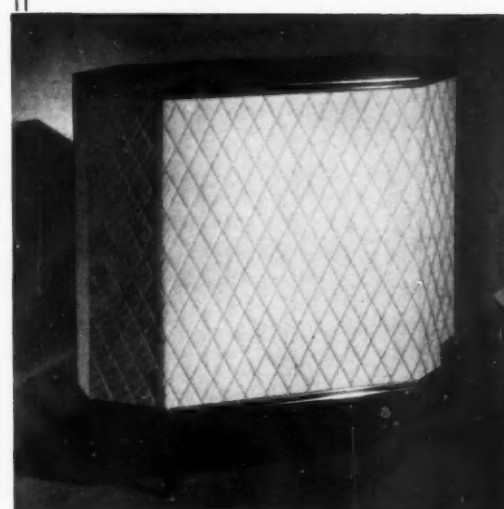
9



10



11



LOUDSPEAKERS continued

6 This unit with a sloping front is neatly enclosed by a double frame; the grille is of expanded metal. £31 10s (including one 12-inch speaker). MAKER *Pye Ltd.*

7 Designed to go across a corner, this unit would have limitations in certain rooms, although its apparent size is reduced by careful detailing. £150 3s (including one 15-inch dual concentric loudspeaker). DESIGNER *Neville Ward*. MAKER *Tannoy Products Ltd.*

8 This free-standing model gets away from the bulky box school. The baffle is sand-filled, and as a result it is not easy to move. The central grille is of expanded metal. £39 10s (including three speakers, 12-inch, 10-inch, and 3-inch pointing upwards). DESIGNER *G. A. Briggs*. MAKER *Wharfedale Wireless Works Ltd.*

9 Known as 'Matching Regency' - the name of the company

adds irony to the setting. MAKER *Period High Fidelity Ltd.*

10 There are still serious limitations on the use of electrostatic loudspeakers, and technical advice should be sought before connecting up with other equipment. The unit shown is light, very well detailed and gives a spaciousness of sound not found in many moving coil units. £50 (including power unit). MAKER *Acoustical Manufacturing Co Ltd.*

11 This electrostatic unit is not yet on the market, but is claimed to be suitable for operation on any good amplifier and may be placed in a corner or close to a wall. The prototype has no indication that the power is connected, but it may be possible to have a lamp behind to throw the unit into relief, or a simple indicator lamp. The grille is gold expanded aluminium with a diamond shape flattened on the surface. MAKER *Goodmans Industries Ltd.*



12

TURNTABLES

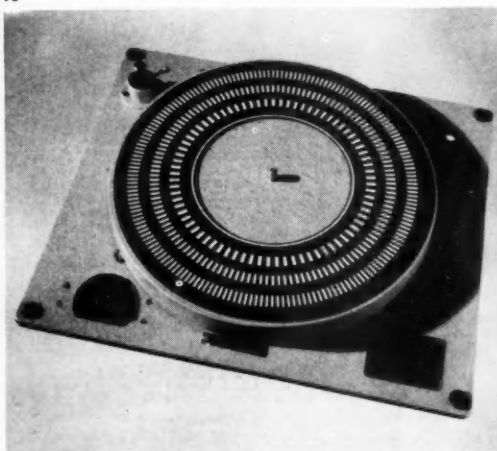
12 Controls here have been carefully presented. The pick-up is never touched by hand, because the operation of the press buttons on the right starts the motor and places the arm in the right position for playing. The window on the left is a magnifier for the stroboscope below. £25 4s (excluding pick-up heads). MAKER *Philips Electrical Ltd.*

13 The 'Connoisseur' motor is a precision engineered machine, and considerable hand finishing is involved. It is well laid out for use, but is visually offset by a haphazard

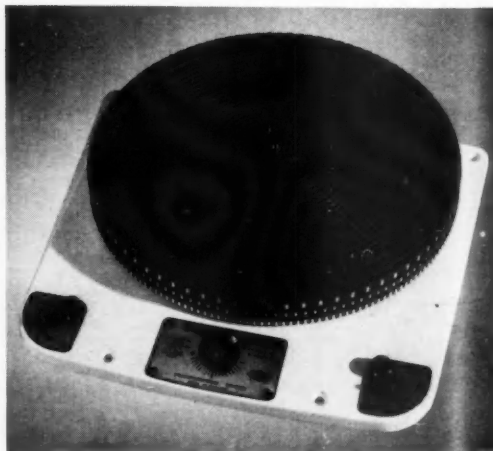
collection of black and gold nameplates. £28 11s. MAKER *A. R. Sugden & Co (Engineers) Ltd.*

14 A well made unit, but the greater depth in front of the turntable makes it difficult to house. The manufacturers decided to bring out this model in broken white finish, but demand has forced the re-introduction of hammered silver grey as an alternative. The white marks on the edge (optional) are stroboscope indications of speed. £28 1s 1d. MAKER *Garrard Engineering & Manufacturing Co Ltd.*

13



14



PICK-UPS

Pick-up arms are extremely difficult to design. Whatever the final outcome it is a compromise of several factors. The ideal is to maintain the head tangential to the groove, but this is impossible with an arm radiating from a single pivot over the whole playing surface of the record. Needle pressure on the record depends on several factors and if the same unit is to be used for LP records and the standard type a compromise on weight is needed.

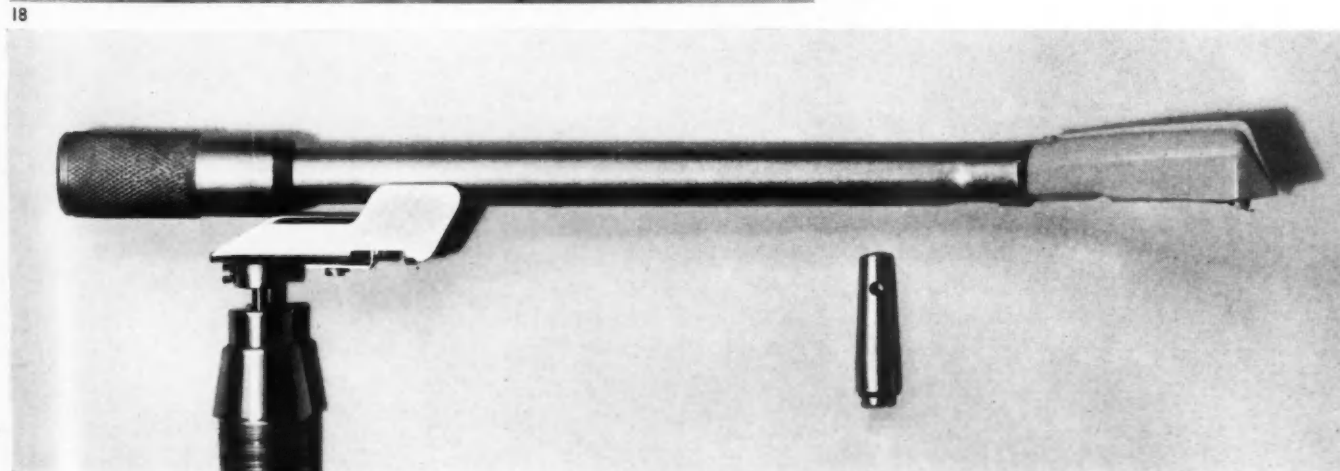
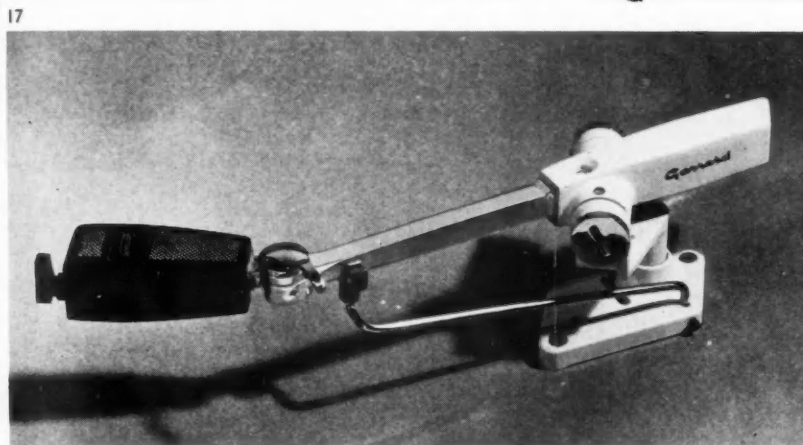
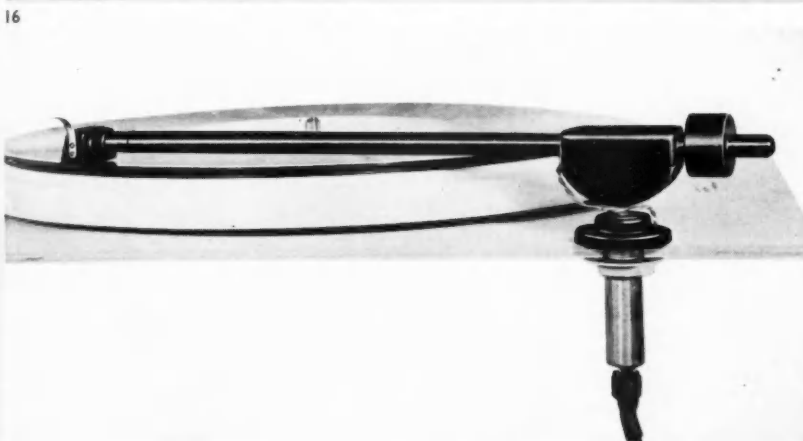
Four different design approaches are shown in this group:

15 This unit suggests that it has been adapted from an earlier model; the box at the rear contains the counterweight; the pick-up head is set obliquely to maintain the moving parts at a tangent to the groove. Untidy paper labels are glued on. £12 15s (including LP head with diamond stylus). MAKER A. R. Sugden & Co (Engineers) Ltd.

16 The counterweight adjustment on this model is self evident; the heads are interchangeable. It is a pity that the flex is allowed to run loose outside the pivot cover. £13 16s 5d (including arm, LP head with diamond stylus and transformer). MAKER H. J. Leak & Co Ltd.

17 A pick-up assembly designed carefully to cover all possible eventualities. It allows for records up to 16-inch diameter (used by broadcasting authorities) and for personal demands for variation in matters of counterweight, tracking angle, and arm lengths. The pick-up shown is a 'turnover' type, but others can be accommodated. The incorporation of the rest in the pivot base is an unusual and careful departure. The arm is finished in broken white and chrome. £15 9s 4d (including arm, 'turnover' head with diamond stylus for LP and sapphire for 78 rpm, and transformer). DESIGNER A. B. Kirkbride. MAKER Garrard Engineering & Manufacturing Co Ltd.

18 The precision engineering in this arm is closely allied to that of a micrometer; the bearings are left exposed and the finish is satin chrome. The instrument style contrasts with the off-white plastics head cover. Price from maker. MAKER Philips Electrical Ltd.

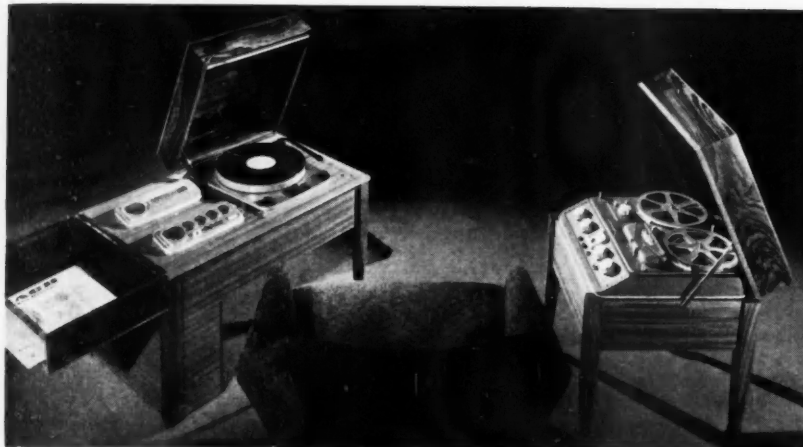


IS. MAKER
front of the
cturers de-
finish, but
ered silver
ge (option-
id. MAKER



19

20



21



CABINETS

The crux of the 'Hi-Fi' problem is reached when the owner decides to house all the units in some sort of box, in an attempt to suit his furnishing scheme.

19 The 'Imflex' range is a sincere attempt to house various assemblies on the unit principle. The designs are well proportioned and inexpensive, but they have their faults: the Garrard turntable has to be turned sideways to fit; special adaptations must be made to take the Ferrograph tape unit; and the turntable is set too deep for ease of access and cleaning. The finish is mahogany but other woods are available. £39 15 6d for two cabinets and plinth (excluding equipment). MAKER *Alfred Imhof Ltd.*

20 and 21 Three designs by a retailer and manufacturer **20** is specifically designed to take amplifier and radio tuner units by Acoustical. The lid covering the left-hand portion folds down to provide space for handling records; the main amplifier is housed in the left-hand pedestal with a grille for ventilation on the far side. The companion unit, right, houses the Ferrograph tape recorder. The finish is mahogany and rosewood. Prices (excluding equipment): record player cabinet £30; tape recorder cabinet £15. DESIGNER *Christopher Heal*. MAKER *Heal & Son Ltd.*

21 is a design to take most types of equipment. The front panel is removable; ventilation is through the bottom and the grille below the small record space on the left. The unit has adjustable feet, and is finished in teak except the record (or tape) player lid which is ebonised black. The lid is fitted with a lock, a desirable feature when there are children about. £37 10s for cabinet (excluding equipment). DESIGNER *Christopher Heal*. MAKER *Heal & Son Ltd.*

22 This is a drab design mounted in the minimum of volume presumably to keep the price down. The flap over the amplifier would prevent the unit being used near a chair; the deep well for the record player makes access difficult. The finish is figured walnut with sycamore inside the panel. £80 17s (excluding turntable and pick-up). MAKER *Philips Electrical Ltd.*

23 Produced by a furniture manufacturer in close co-operation with the equipment makers. A glass panel slides over the turntable unit, and a plywood panel over the amplifier and tuner units. The design suffers because the turntable is set deep in a well. The finish is in walnut and black lacquer. £19 10s for player cabinet (excluding equipment). MAKER *E. Gomme Ltd*, in co-operation with *Pamphonic Reproducers Ltd.*

24 A combined coffee table unit. One lid is birch ply, the other plastics laminates; the solid timber surround is guinea. This unit would be very suitable for a large room with a settee, but with such a free-standing unit there is always the problem of the leads to mains and speaker. £23 2s (excluding equipment). DESIGNERS *Martyn Collins* and *James McKay Spence*. MAKER *Magpie Furniture Ltd.*

25 The simplest housing for the maximum facilities: the turntable and tape recorder are easily accessible, and the sloping panel places the controls to advantage from a standing position. The colouring is sombre and the handles strike a heavy note. £190 (excluding loudspeaker). MAKER *Armstrong Wireless & Television Ltd.*

26 Possibly adapted from a piece of furniture; the irremovable bar across the front is a menace to operation. The finish is sapele mahogany. £144 5s for amplifier, loudspeaker and two cabinets (excluding record player, tape deck, and radio tuner). MAKER *Beam-Echo Ltd.*

22



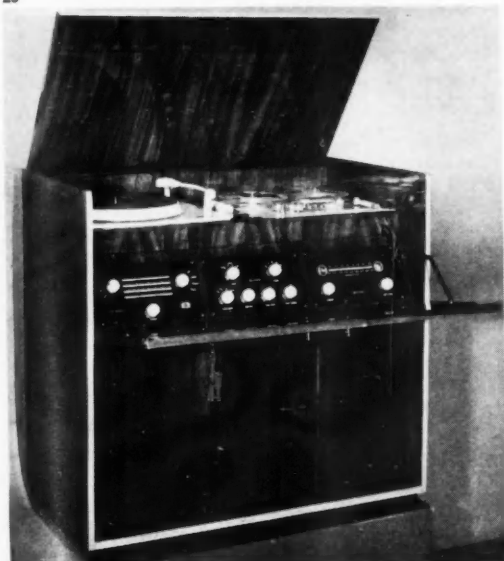
23



24



25



26



the owner
an attempt

use various
e well pre-
faults: the
fit; special
tape unit;
access and
s are avail-
(excluding

manufacturer
radio tuner
and portio
s; the main
a grille for
unit, right
finish is
equipment);
cabinet £19.
rd.

The front
bottom and
t. The unit
the record
lid is fitted
re children.
) DESIGNER

imum of
the flap over
sed near
akes access
more inside
pick-up).

a close co-
panel slides
el over the
because the
walnut and
ding equip-
with Pam-

ch ply, the
urround is
large room
nit there is
and speaker.
Collins and
Ltd.

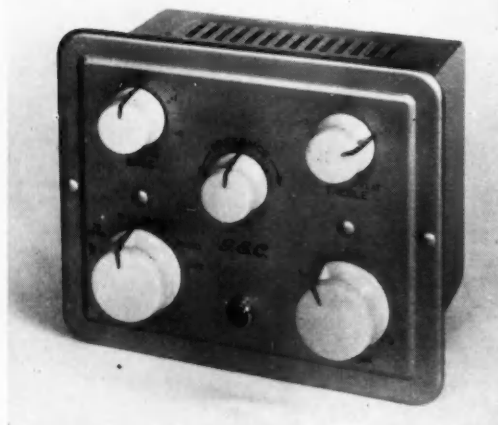
ilities: the
le, and the
om a stand-
he handles
ker). MAKER

e; the irre-
ration. The
loudspeaker
bedeck, and

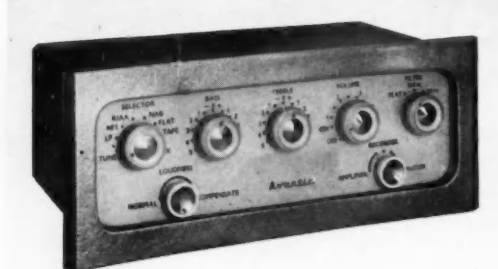
27



28



29



30



32

AMPLIFIERS

Amplifiers may be separate from or combined with their associated control panel (usually known as a pre-amplifier). Separation is advantageous because the control panel can be easily accommodated, being light and dissipating little heat; the main amplifier portion is heavy and needs ample ventilation. Competition is such that most of the panels are carefully designed with invisible fixings, but as the illustrations show the approach varies widely. Some of the combined units are available with or without cases: the cased units can be placed on a shelf or table.

27, 28 and 29 A comparison of three pre-amplifier panels is rewarding and shows the widely divergent approaches to finish, colour and general appearance. The unit in 27 has a sensible method of indicating knob positions. Plates fixed to the spindles rotate with the knobs behind windows placed above them. 28 is overcrowded, and the arbitrary sizes of the knobs are not logical. 29 is one of the worst cases of parallax: are the bass and treble controls set at 0 or 1? The escutcheon on this model is of plastics and bulges towards the edges giving a heavy effect when viewed from the side. 27 £16 10s (excluding amplifier). MAKER RCA (Great Britain) Ltd.

28 £39 15s complete. MAKER The General Electric Co Ltd.
29 £55 complete. MAKER Beam-Echo Ltd.

30 is a pre-amplifier which shows great refinement of detail, worthy of the highest quality scientific instrument. The die cast knobs are edge-controlled and their position is clearly delineated. The front panel is a die casting finished matt silver-grey. It is perhaps carping to draw attention to the distorted letter forms used on the trade mark which is also the 'on' indicator light. £19 10s. DESIGNER P. J. Walker. MAKER Acoustical Manufacturing Co Ltd.

31 One of the neatest of combined units; the case is stove enamelled black, the front panel is an etched aluminium plate and the positions of the controls are clearly visible. £26 5s complete. MAKER Pamphonic Reproducers Ltd.

The intervention of consultant designers does not always give the best results, for much depends on the brief they are given. 32 and 33 show the unsettled frame of mind that can arise. 32 is a very well established pre-amplifier unit - the manufacturer stated that 70 per cent of the production was exported, principally to America and Canada. When the unit's lack of 'styling' was criticised, the firm called in a consultant. The result, a later model, with additional technical facilities, is shown in 33. £10 10s and £15 15s respectively (pre-amplifiers only). MAKER H. J. Leak & Co Ltd.

Most pre-amplifiers, like 34, are cased so that they can be used outside a cabinet. In the more expensive range, this model is fitted with a number of filters to give greater flexibility when playing new or old records. The detailing is clear, but position indication for the knobs is difficult to read. £21. MAKER Tannoy Products Ltd.

with their
-amplifier).
anel can be
le heat; the
ventilation.
arefully de-
s show the
s are avail-
placed on a

ifier panels
proaches to
in 27 has a
tes fixed to
ows placed
ary sizes of
st cases of
or 1? The
ges towards
m the side.
CA (Greci

ric Co Ltd.

nt of detail,
nt. The die
n is clearly
ished matt
tion to the
hich is also
J. Walker.

ase is stove
aluminium
arly visible.
Ltd.

not always
ief they are
nd that can
fier unit -
production
ada. When
m called in
additional
nd £15 15s
J. Leak &

they can be
range, this
ive greater
detailing is
difficult to



32



33



34



36



37



RADIO TUNERS

The scope of this survey does not include AM (all wave) tuners but concentrates on VHF/FM high quality receivers, some of which also have facilities for receiving general broadcasts. Owing to the difficulties of tuning there would appear to be a number of clear cut requirements: a large, clear dial, a tuning indicator and adjustable station indicators. At least two of these three requirements should be incorporated.

35 meets all three successfully; it should be compared with the re-amplifier, 30, from which the die casting format is taken. Both neon lights are lit when on tune. £30 9s. MAKER Acoustical Manufacturing Co Ltd.

36 In spite of its appearance - and the company's American derivation - this unit is stated to be designed entirely in this country. The scale is far too cramped vertically, and is overpowered by the stylised lettering. The unit otherwise meets the three requirements, and the shadow tuning indicator is very clear. £32 2s 2d. MAKER RCA (Great Britain) Ltd.

37 This combined AM/FM unit is available without the cabinet, and with a vertical dial if desired. Here the dial markings are too cramped and there is no station marking on FM. The cabinet's appearance is spoiled by a maze of rectangles: the knob backplate (with unrelated markings on the knobs) is bright varnished copper, the side rectangles are sycamore, the outer frame is cross-veneered walnut with a black inner frame. £36 15s. MAKER Pye Ltd.

Profusion at point-of-sale

The difficulty encountered by the customer is shown only too well in this formidable array at a London dealer, Larg

and Sons (London) Ltd. The variety of knobs, dials and escutcheons in all shapes and finishes is a salutary warning to anyone wishing to house the equipment in his home.



Photographs 1, 6, 8, 9, 12, 13, 14 and 31 by Dennis Hooker

What protections are there against plagiarism? Within the narrow meaning of the Designs Act we attempted to outline an answer last September. Outside that Act there appears to be a wealth of opportunity that has so far escaped attention. The impending European Free Trade Area with its consequent risk to original but unprotected British designs is reason enough for an urgent enquiry. In addition, the new Copyright Act which came into operation in June has implications for the wider protection of industrial designs, and should be assessed.

The following article has been contributed by a British chartered patent agent and a New Zealand barrister concerned with copyright and patent law. It surveys this broad field, criticises some current practices, and makes important proposals for swifter and more extensive protection for British designs at home and abroad. But it must be recognised that no changes will be made unless manufacturers and designers are persuasive in their desires for improvement.

Better protection for industrial designs

THE IMPORTANCE OF DESIGN as a factor determining the customer's choice between like products of different manufacturers can never have been greater than it is today, and yet the average number of designs registered annually at the Patent Office has fallen from over 19,000 for the period 1922-26 to under 8,000 for the period 1953-56. Comparable figures for patents show a substantial increase in the numbers applied for and granted in recent years as compared with the nineteen twenties. It would seem therefore that designers and manufacturers have little regard for the Registered Designs Act 1949 as a practical measure for protecting their designs.

Various suggestions have been made in the past for improving the situation, but nothing much is likely to happen unless the interested parties can agree on what changes are desirable and are prepared to press for them at every suitable opportunity, so that Parliament is ultimately left in no doubt that the suggested changes have a wide measure of support.

Bills to amend Acts concerned with subjects such as industrial design law normally follow closely on the recommendations of Departmental committees appointed to "consider and recommend changes" in the laws concerned. A great deal therefore depends on what sort of evidence is heard by such committees, whose reports are unlikely to recommend any radical changes in the law unless the evidence shows convincingly that there is a widespread demand for them among those chiefly affected.

There would seem to be three ways in which greater protection could be given to industrial designs:

- 1 By amending the Registered Designs Act 1949.
- 2 By amending the Copyright Act 1956 and the Copyright (Industrial Designs) Rules, so that industrial designs will no longer, for all practical purposes, be excluded from copyright protection.

- 3 By taking steps to improve the facilities for protecting British designs abroad.

Amendment of the Designs Act

So far as amendment of the Designs Act is concerned, the suggestions put forward by Barrister-at-Law under the heading 'Is the Law Adequate?' (DESIGN September 1956) should be among the first to receive careful consideration. The most important of these is the final suggestion, namely that "the procedure for bringing an action for infringement should be shortened and cheapened". The rights which the proprietor of a Registered Design can enjoy are scarcely worth having when he must be prepared to face a five-day High Court action in order to safeguard his rights against infringement.

All the evidence and arguments of both sides which are necessary to enable a designs action to be fairly decided could normally be heard in about one day, if the procedure were remodelled to conform more or less with that followed in patent opposition proceedings. It is suggested therefore that something on these lines should be done.

A suitably experienced tribunal, such as a senior official of the Designs Registry, should be appointed as the sole tribunal for hearing designs infringement actions and he should, moreover, have the power not only to award costs and damages, but also to make orders similar in effect to injunctions. In addition, the parties in such proceedings should be allowed to be represented by a solicitor or patent agent, instead of counsel, if they wish.

In this connection, it may be worth mentioning the facilities under the Patents Act 1949 for referring issues concerning validity and infringement of patents to the Comptroller for his decision. Little use of these facilities has been made so far, because the issues in suit

can only be referred to the Comptroller if both parties agree that this should be done. Furthermore, the amount of damages the Comptroller can award is limited to £1,000, and he has no power to grant an injunction. Any attempt by our legislators to impose similar restrictions on the proposed special tribunal for hearing designs infringement proceedings should be strenuously opposed.

Defects of registration system

The Designs Act is important because it is the only instrument available at present for protecting industrial designs. It is also an instrument which is capable of improvement, but any designs registration system is bound to have certain quite serious defects. For example, an industrial designer may produce some hundreds of new designs in any one year and the cost of protecting all of them may be prohibitive. Several registrations may even be necessary to protect what is for all practical purposes one basic design, i.e. one extra registration for each modification or variation of the basic design and one extra registration for each different type of article to which the design is likely to be applied. The illustrations on the left may help to show how many registrations might have to be effected to cover the industrial applications of one designer's drawing of a simple basic shape. It is obvious that the variations in a pattern and the variety of articles on which a pattern can be applied will be many times greater.

Another defect inherent in any designs registration system is what may be called its *inflexibility*, due to the need to translate the designer's concept into a registrable form. Most designs applications are filed with representations, i.e. drawings or photographs, and the Designs Rules require that these representations should be in a form satisfactory to the Registrar who also can, and often does, insist on the filing of additional views.

The representations ultimately accepted for registration may therefore sometimes show features which the designer would not regard as in any way part of his design. This may be quite a serious matter, because the material question in a designs infringement action is not whether the original design has been copied, but whether the design of the defendant's product is "the same as", or at least "not substantially different from", the design shown in the representations or specimens actually registered. It is true that the courts also take into account any statements of novelty in which important design features are stressed, but no words can altogether wipe out the impression made on the eye and brain of the judge when considering the representations.

Copyright and amendment of the Act

In view of these and other defects of the designs registration system, it might be profitable to consider the copyright system and whether the position of the industrial designer and his employer could be improved by changing our copyright law in such a manner as to bring industrial designs within its scope.

The nature of copyright protection is different in many ways from that afforded by registration under the Designs Act 1949. For example, copyright protection comes into effect automatically on the creation of a work, without any obligation to register; its term, in the case of a published work, is the remainder of the life of the author and 50 years after his death, as compared with a maximum of only 15 years in the case of a design registered under the Designs Act; and copyright can be infringed by reproduction of the whole or a substantial part of the work concerned in "any material form whatever", as for example, when a copyright drawing in two dimensions is reproduced as a three dimensional object.

In all these respects copyright protection is clearly more advantageous to the owner than the protection afforded by a registered design. It is true that, in some ways, it compares less favourably. Thus, whereas copyright is not infringed unless the alleged infringement has in some sense been "copied" from the copyright work, an entirely independently designed article can infringe a Registered Design.

Scope of the new Copyright Act

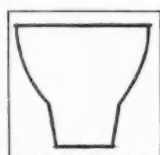
A new Copyright Act, the 'Copyright Act, 1956', came into force this year on June 1. Section 10 of this new Act - which roughly corresponds to Section 22 of the old 1911 Copyright Act - alters and improves the boundary between artistic copyright and industrial designs. This boundary is, however, still quite arbitrary and let us hope that it will not be too long before it is completely removed.

As a result of the coming into force of the new Copyright Act, industrial designs will in many cases enjoy copyright protection in the early stages of their life. This copyright protection will, however, cease to exist, so far as the design itself and closely related designs are concerned, as soon as either:

- 1 the design is registered, or
- 2 the design is "applied industrially" by or with the licence of the owner.

A design is deemed to be "applied industrially" when it is applied to goods manufactured in lengths or pieces and which are not hand made; eg wallpaper, stair carpets, and textile piece goods; or, in the case of other products such as for example ash trays, tables and refrigerators, after the design has been embodied in more than 50 single articles. Thus, 50 tables of a new design could be sold without losing any copyright protection, but on the sale of a fifty-first table, the copyright in the table design would be lost.

The dividing line under the new Copyright Act is clearer than under the old 1911 Act, where the "intention" of the author at the time when he created the work had to be taken into account. Thus in the famous 'Pop-Eye' case, which was decided under the old 1911 Act, the House of Lords held that the copyright in a series of drawings of 'Pop-Eye the Sailor' in newspaper cartoons was infringed by the unauthorised manufacture of 'Pop-Eye' dolls and brooches, because the author originally intended his drawings to be used as



1



2



3



4



5



6

Four design registrations would be needed to cover the application of the original drawing, 1, to these four typical articles, 2-5. Four more registrations would be needed to obtain equivalent cover for the variant, 6.

ferent in
under the
protection
ion of a
term, in
er of the
as com-
case of a
nd copy-
whole or
in "any
a copy-
ced as a

is clearly
protection
, in some
whereas
infringe-
the copy-
ed article

ct, 1956',
to of this
tion 22 of
proves the
industrial
quite arbi-
ng before

the new
any cases
es of their
, cease to
ly related

r with the

lly" when
lengths or
wallpaper,
the case of
ys, tables
embodied
es of a new
copyright
table, the

ght Act is
he "inten-
reated the
he famous
e old 1911
yright in a
newspaper
ed manu-
because the
be used, as

cartoons. If however this same designer had originally intended his drawings to be used as designs for dolls and brooches, he would have had no copyright in these. It was, therefore, advisable under the old Act, if one made a drawing which could be used both for an artistic purpose and for an industrial purpose, to exploit it first in the artistic field and then to change one's mind and exploit it industrially. Anyone else would then have difficulty in proving that from the outset one intended ultimately to commercialise one's art.

Dividing line under the new Act

Under the new Copyright Act, the designer who makes an original drawing, which could be adapted to all kinds of mass produced articles, will be able to make use of his copyright to prevent anyone else from so adapting it. As soon, however, as this drawing is adapted, by him or by someone else with his consent, as a design for a mass produced article which is then put on sale, the adaptation, or anything closely resembling it, becomes public property unless first registered under the Designs Act. Thus, the author of the original drawing on page 36 could initially invoke his copyright to stop others from reproducing his drawing as a design for a tumbler, lampshade or flower pot, but he would lose his copyright so far as any one of these products is concerned as soon as he or his licencees sold more than 50 of that particular product. If he or his licencees were to use the drawing as a pattern on curtain material sold in the piece, he would immediately lose his copyright for such curtain material, since the 50 articles rule does not apply in the case of piece goods.

The idea behind this seems to be that the industrial designer should be able to 'earn his corn' more quickly than the author, artist or composer, because he is designing for mass production. If this is so, one would expect similar treatment to be applied to mass produced literary works, sound recordings, and cinematograph films, and yet they are not deprived of copyright when more than 50 copies have been sold.

Copyright for all designs?

There also seems to be a tendency in present-day legislation to insist that monopoly rights enjoyed by industry should have only a short term and be made subject to registration. Nevertheless, it is submitted that proper protection for industrial designs can only be ensured by changing the law, so that all such designs will automatically enjoy copyright protection, whether or not they are registered under the Designs Act 1949. If they are so registered, they will of course enjoy dual protection, as do well known registered trade marks which are not deprived on registration of any protection attaching to them under the Common Law of Passing Off.

It may seem premature, when the Copyright Act 1956 has only been in force for a few months, to consider amending it. However, what is needed now is a thorough plan of campaign which can be put into effect as and when suitable opportunities arise; and few changes in the law could do more to benefit

industry and designers than the elimination of the barrier which artificially shuts off industrial designs from copyright protection.

This proposal is not a new one. It was in fact considered by the 1951 Copyright Committee, but turned down, first and foremost because it had not received "any substantial support". The committee also expressed the view that the period of copyright protection was too long and quoted the committee responsible for the 1935 'Report on Industrial Copyright' as having noted the considerable importance attached by industrial interests to the maintenance of the existing system in regard to the protection of industrial designs, and also the objections which they (the members of the 1935 committee) had heard to extension of the Copyright Act to cover such designs.

Some old objections answered

All this suggests that the proposal to admit all industrial designs to copyright protection failed chiefly because of lack of support in 1951, and some organised opposition as long ago as 1935. However, the only inherent objections to it which seem to require very serious consideration seem to be, first, that a term of 50 years or more is too long, and second, that copyright protection of industrial designs without registration might be embarrassing to manufacturers in that they would have no easy means of finding out whether or not they were free to use any particular design that might take their fancy. As to the first, one could make provision for a reduced term of copyright for industrial designs as easily as one can exclude them from protection. As to the second, is it really necessary to safeguard the interests of people who copy their competitors' designs in preference to producing their own? As already mentioned, there can be no infringement of copyright without some element of copying - a chance resemblance which would be sufficient for infringement of a registered design is not enough for infringement of copyright.

Dual protection on the Continent

It is of interest to note that in France industrial designs are protected under the Copyright Law, whether or not they are also protected by registration under the Designs and Models Law, of which the chief attraction seems to be a more satisfactory procedure for obtaining seizure of infringing goods. In Germany, Italy and Switzerland the two types of protection overlap, but an industrial design must be of a noticeably artistic character to enjoy copyright. In Holland also, which has no designs registration law at present, copyright protection is available for industrial designs of a noticeably artistic character, while in Sweden, where only metal goods designs are registrable, all industrial designs, except those for clothing and fabrics, are protected by the Copyright Law.

Protection for British designs abroad

There is plenty of scope for improvement in the existing facilities for protection of British designs abroad,

but the most useful change that could be made would be to open the way for some sort of international designs registration. International registration of designs is by no means a new concept, because under the 1925 Arrangement of the Hague for the International Deposit of Industrial Designs or Models, to which a number of important Continental countries belong (though this country is not a party), nationals of any one member country can secure protection of their industrial designs in all the others by effecting a single registration at the International Berne Bureau. The effect of registering a design at Berne under this Arrangement is the same as if the owner of the design had filed applications for registration in all the member countries, except his own, at the time when he filed his application for registration at Berne. As already mentioned, the UK is not a party to this Arrangement and any suggestion that it might join would no doubt meet with a certain amount of opposition. Perhaps the most serious objection to this Arrangement in its present form is that it does not clearly specify what kinds of designs or models can be protected under it. Such international arrangements are, however, open to periodic revision, and suitable amendments would no doubt be agreed to by the present parties to this one, if by so doing they could persuade the UK and possibly some other British Commonwealth countries to join and thereby increase the territory covered by the international registrations. Apart from this objection, the idea that legal rights of even a *prima facie* character should be obtainable in this country on the basis of entries in a register kept outside the UK, is perhaps one that would shock orthodox British lawyers. The obvious practical advantages of joining this Arrangement, after suitable amendment of its text, should however be sufficient to outweigh any such legalistic objections.

Implications for European free trading

In 1925, when the Hague Arrangement first came into being, the government of this country was not so internationally minded as it is today. It is not difficult to imagine the attitude of the government 30 years ago to the idea of joining a European Free Trade Area; an idea which is being favourably considered by our present Government. It is interesting to see that the territory of the proposed European Economic Community as envisaged when negotiations began in 1955 consisted of France, Germany, Italy, Belgium, Holland and Luxemburg, whereas the Hague Arrangement covers the same countries except for the omission of Italy and Luxemburg and the addition of Spain and Switzerland. Surely, in the circumstances, it is worth reconsidering now the question whether the UK could join this Arrangement after suitable amendment and thereby enable our designers and manufacturers to obtain for their designs international registrations covering such a wide area in Europe.

Concerted action for improvement

There are probably many other respects in which action could be taken to improve the protection avail-

able for British industrial designs, both at home and abroad. The skill of our designers is a national asset which could be exploited more profitably if the products of their labours could be more effectively protected. It would therefore seem well worth-while for those concerned to get together and decide how this can best be achieved, so that, when suitable opportunities arise, they are not missed as they have been in the past.

Three suggestions of a more or less fundamental nature which have been put forward in this article are:

- 1 To amend the Registered Designs Act 1949, in order to provide a special tribunal, such as a Senior Designs Registry Official, to be the sole tribunal – at least in the first instance – for deciding designs infringement actions. This tribunal should have the power to make orders similar in effect to injunctions at present granted by the High Court, as well as to award damages and costs.
- 2 To amend section 10 of the Copyright Act 1956, so that industrial designs, whether registered or not, will automatically enjoy copyright protection in the same way as artistic works.
- 3 To persuade the Government to accede to the Arrangement of the Hague for the International Deposit of Industrial Designs or Models.

Persuading Parliament to act

The first step towards achieving the adoption of these suggestions would seem to be to organise a working committee, which could properly claim to represent all those vitally interested in British industrial designs and their protection both in this country and abroad. This committee should meet regularly and have a secretariat to keep it informed of British and foreign developments affecting industrial designs and the interests of designers.

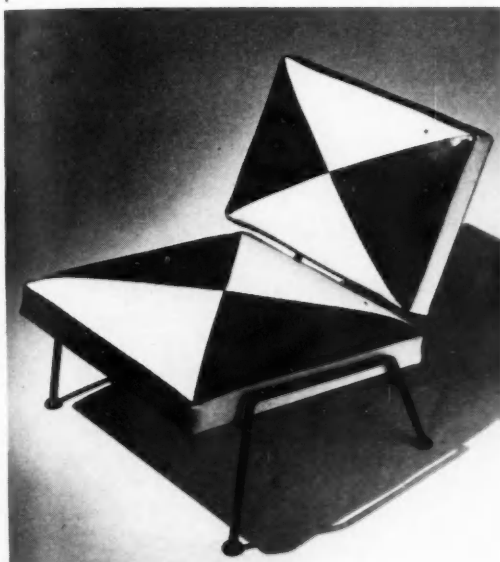
The proposed committee should discuss and agree the precise changes in British and foreign laws which are most likely to lead to better protection of British industrial designs and which would consequently give encouragement to British manufacturers to adopt more enterprising designs for their products. Having agreed on the desired changes, the committee should seek the support of other interested organisations, canvass members of Parliament and be ready, when Departmental committees are appointed, to give carefully prepared evidence before them. Sufficient money should be collected to pay for propaganda, legal advice and administrative expenses. The suggested working committee might also usefully collect evidence of cases of piracy of British designs abroad and make appropriate representations to the authorities with a view to diplomatic action being taken.

It may be some years before Parliament is likely to consider the time ripe for major amendments of the Designs and Copyright Acts – even accession to the 1925 Hague Arrangement would involve amendment of the Designs Act – but nothing useful will be achieved unless those vitally interested are ready to seize the opportunities when they occur.

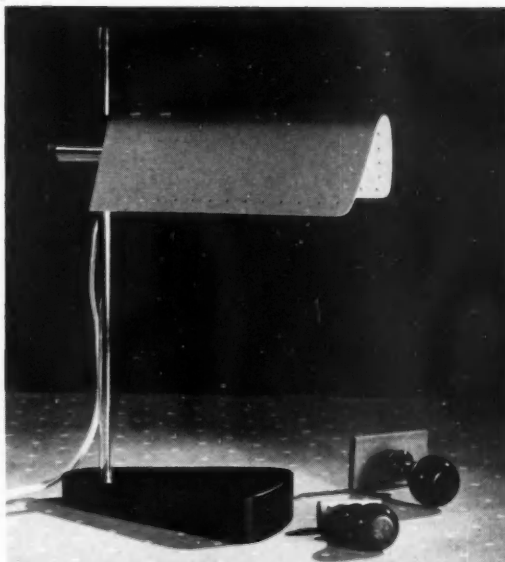
British consumer goods at **HELSINKI**

A wide range of consumer goods comprising some 406 items from 211 manufacturers has been chosen by the CoID for display on the British Government stand at the 'British Trade Fair' in Helsinki from September 6-22. The fair has been organised by British Overseas Fairs Ltd, under the sponsorship of the Federation of British Industries, the London Chamber of Commerce, the Finnish-British Trade Association and with the support of both British and Finnish Governments.

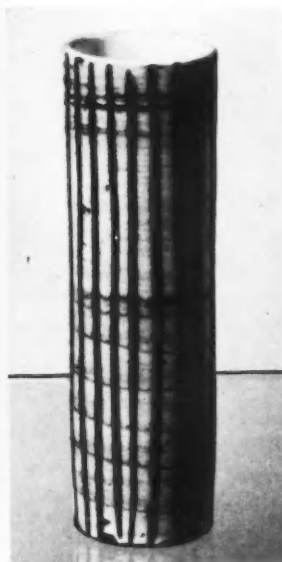
Many of the exhibits will be shown in room settings (including a living room, a dining room, a bedroom, a nursery and an office) while others will be shown in a sequence of displays grouped under industries. The stand has been designed by Robin Day, and some of the goods to be shown there are illustrated on this page.



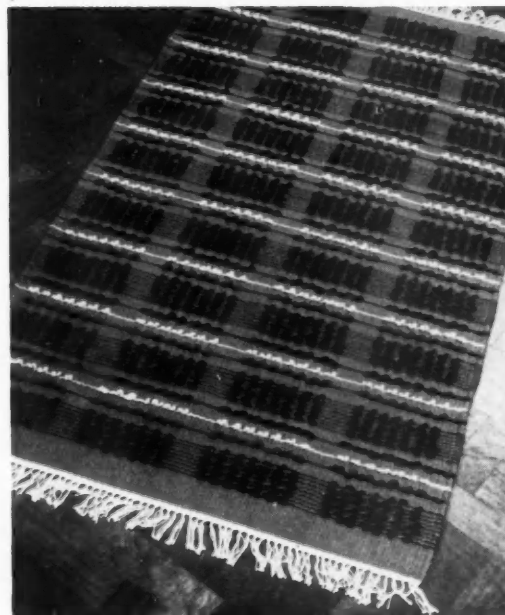
2



3



4



5



1 'Harlequin', upholstered easy chair. The steel rod frame is upholstered with 'Dunlopillo' on plywood. Covering is leather, 'Vynide' or customer's material. DESIGNERS James B. Cameron and John P. P. Orpen. MAKER J. B. Products. Contract order only.

2 Adjustable table lamp in polished and lacquered brass with enamelled steel base. The reflector is in various colours with white inside. DESIGNER Pierre Disderot. MAKER Geni Products (Lustro Distributors Ltd). £4 7s 4d.

3 Vase in earthenware with tin glazes and oxides for colouring. DESIGNER Brigitta Appleby. MAKER Briglin Pottery Ltd. 18s 10d.

4 'Luie', a hand woven rug in wool on cotton warp. DESIGNER and MAKER Ronald Grierson. £12.

5 'Panora' 8 x 12 monocular telescope in cast aluminium alloy finished in black crackle enamel. MAKER Wray (Optical Works) Ltd. £10 1s 1d.

Electronics on display

GEOFFREY SALMON



Exterior at night

By the commendable policy of co-ordinating interior design with intelligent publicity, Mullard Ltd displays its electronic equipment to great advantage in the new Electronics Centre in Torrington Place. The centre consists of a showroom, demonstration rooms and a cine-theatre. It will enable both engineers and laymen to examine and watch demonstrations of electronic valves and cathode ray tubes, and to appreciate their wide application in television, VHF radio, radar, automation and other modern scientific developments.

The problem facing the designer, Rapier Design Ltd, was a fairly typical one. A showroom which is at street level must appear attractive and intriguing to the passer by in its entirety; at the same time small and complicated equipment at the rear of the showroom must be exhibited and explained in a comprehensive manner by diagrams and script. These two requirements are fundamentally conflicting, particularly where a narrow 'shopwindow' display is to be avoided.

In the Mullard showroom emphasis has been placed on the immediate visual appeal and impact of a brightly



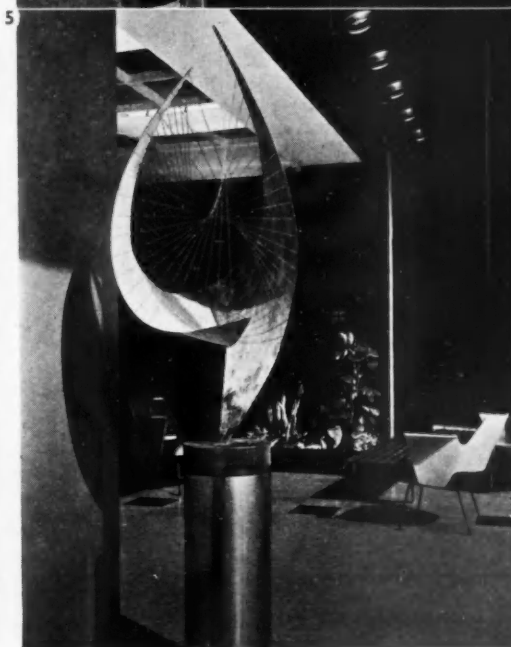
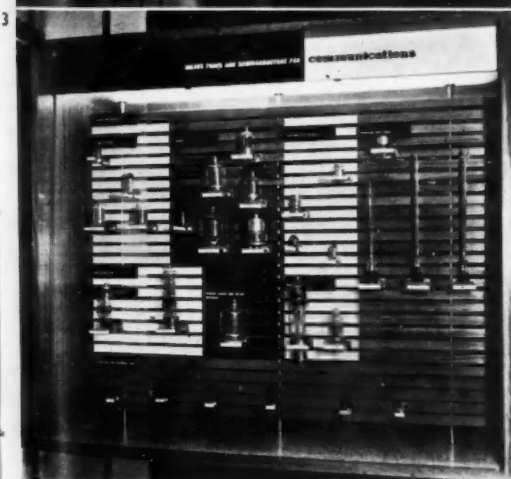
interior displays the new centre as and a laymen electronic ate their o, radar, oments. Design hich is at ng to the mall and rehensive require- ly where d. en placed a brightly

coloured, well lit series of lines and planes seen across a fairly large space. As a whole it admirably succeeds in capturing interest and arousing curiosity. However, it has difficulty in retaining sufficient curiosity to allow the onlooker to pass naturally from the larger subject to an appreciation of the detailed display. There is a certain lack of cohesion between the constituent parts which shows this to be no architectural conception, but rather a pastiche of many of the decorative elements of interior design developed, often for very real functional reasons, over the last few years.

Thus the most interesting parts of the design are found in those elements where the shapes of the exhibits or the function of the room have directly inspired the solution. The cathode ray tubes, for instance, are far more easily appreciated in the light-hearted cylindrical frame which supports them, than are the electronic valves whose delicate intricacies are often confused by a complicated background. The gridded ceiling treatment, too, achieves its greatest effect over the entrance area, where felt covered panels in

various colours set below the main ceiling level, form a warm background to two rows of brass light fittings. Another excellent detail is the tinted glass screen between the television demonstration room and the main showroom; by using tinted glass set at an angle viewers remain unseen from the showroom and yet can look out. The cine-theatre shows the most consistent conception of all and is most successful in imparting a warm, intimate atmosphere by the skilful use of simple furnishings, colours and lighting.

Throughout the new centre Mullard has continued its policy of providing a modern background for a modern industry; the combined effect is undoubtedly stimulating. The most dramatic and exciting product of this combination is Barbara Hepworth's 'Theme on Electronics' commissioned by Mullard's and now standing in the forefront of the firm's showroom. This appropriate symbol shows the way in which the imagery of the artist can translate the dynamics of science into a tangible form whose power is comprehensible to the man in the street.



1 A general view of the display area from the reception desk, looking along a line of display cases supported on a black metal rod framework.

2 and 3 Two contrasting displays: 2, a circular stand designed to show a collection of cathode ray tubes to their fullest advantage; the tubes radiate from the centre of the stand and are arranged between screens of coloured 'Perspex'. A glass fronted display case, 3, showing valves and transistors for communications equipment mounted on slats for easy access, but their precision is partly lost against so confusing a background.

4 The cine-theatre designed to seat over 70 is an important part of the electronics centre.

5 'Theme on Electronics', a sculpture in brass by Barbara Hepworth, which revolves slowly on its brass pedestal, is located so that it can be seen from the street.

The school as a testing ground

CONSUMER NEEDS 7

Many times in this series of articles writers have stressed the need for manufacturers to investigate the ways in which their products are used in the home. In this article the author, who is head of the CoID education section, suggests that the housecraft departments in schools and domestic science colleges could provide unique facilities for elementary tests on new products, and that manufacturers would benefit by establishing closer links with them.

SYDNEY FOOTT

THERE IS ONE POTENTIAL field for consumer research which seems entirely neglected – that of education. Housecraft and domestic science departments – both in schools and training colleges – offer the manufacturer a good opportunity to test products in use. Part of the educational value of housecraft training lies in the teaching of discriminating and thrifty buying. Already in the course of their normal housecraft work the students carry out tests on the products they use – tests for efficiency, tests for maintenance, tests for reliability – but few outside the school pay much attention to the results. There is little or no direct contact with manufacturers, and when information is sought, the schools often find it difficult to obtain an adequate response from the firm. Yet these schools offer the experience of a hundred or so potential housewives.

The housecraft flat in secondary schools, with girls of ages between 11 and 15 as average housewives (their inexperience balanced by the direction they receive from their teachers), approximates very closely to normal home conditions. The training college, on the other hand, offers more specialised conditions, with above average users – intelligent people who are interested in household problems and eager to find suitable solutions.

Sharing experiences gained

Housecraft is taught in all secondary modern schools and in many grammar schools, and it is here that the future housewife gains her experience and her training. Most schools have a flat (one or two rooms, kitchen and bathroom) and, in some of the new comprehensive schools, there are often two or three different types of flat, in addition to a special room in which the girls learn housecraft and domestic subjects. They cook, do the washing, keep the rooms clean, using equipment and materials available on the market. (In a few instances special cleaning materials and equipment are provided in bulk by the county authorities, but this is generally discouraged).

These flats offer a good field for research on function, maintenance, repairs and wearing qualities, a trial

ground for labelling and instructions, an opportunity to examine popular taste as regards choice of furniture and furnishings, and a proving ground for household gadgets. The girls usually work as individuals or in pairs, on projects (or 'assignments') and they are given cards which show the work that is to be carried out. It would perhaps be possible to devise a series of cards which incorporate both an assignment for school use and a report card for the manufacturer. These would need to be clear and simple, and in order to be acceptable educationally could contain no advertising matter, but the results should be rewarding. Again many housecraft teachers keep diaries in which the girls record details of equipment bought – length of service, maintenance and repairs – and these could provide useful data. Manufacturers might go further and produce a similar card for each piece of household equipment sold for housecraft use, incorporating a space for constructive comment. It is only necessary to attend a meeting of housecraft teachers to realise that such comment and criticism already exist.

Some teachers take considerable trouble to obtain the manufacturers' views on the use of equipment, and this information is often incorporated in an instruction sheet which the makers might well consider in their own labelling. As Dorothy Meade pointed out in her article 'Home equipment on trial' (DESIGN May pages 41-4) the necessary information often does not reach the customer. The technician may not find it easy to assess the layman's difficulties and this is where the school with its potential housewife provides an ideal ground for trying out new equipment. People often are stupid – but the manufacturer should face this fact, rather than expect the public to have an instinctive understanding of complicated equipment.

Furnishing and equipping the flats

When a school flat is furnished or refurnished, the girls are sometimes able to choose their own furniture, within the available budget. (One school in Hertfordshire had the unique experience of building its own; a disused hut was converted into a two-bedroom house



One of the housecraft rooms at Mayfield Comprehensive School in London, where the girls learn to use household appliances and equipment. The small tables at which they are working were specially designed for housecraft rooms by the LCC architects' department (furniture and display section). (Photograph by permission of the LCC.)



A room in one of the four flats in the Ilkley College of Housecraft in Yorkshire. Each flat in the college is furnished for a different income group; the middle income group flat, shown here, is furnished with modern designs.



The kitchen of the upper income group flat at the Ilkley College of Housecraft.

portunity
furniture
household
als or in
they are
be carried
a series of
for school
er. These
order to be
advertising
ng. Again
which the
length of
ese could
go further
household
porating a
necessary to
realise that

to obtain
ment, and
struction
their own
her article
ages 41-4)
reach the
y to assess
the school
al ground
re stupid -
rather than
erstanding

ished, the
furniture,
Hertford-
its own; a
om house

The school as a testing ground

by the work of the boys and girls in a mixed secondary modern school). Sometimes the school flat has a living room, bedroom, kitchen and bathroom; sometimes it is a bed sitting room, and occasionally it is only a dining alcove off the main teaching area. It would seem that there is an opportunity here for manufacturers to lend or give furnishings. Again housecraft teachers do not normally have any funds available to purchase gadgets, and therefore these are not tried out in schools. It might be a worth while investment for manufacturers to give a sample of any new gadget to a school or group of schools, specifying that a report on its usefulness and popularity should be given.

Prototypes for experiment

While the housecraft flat offers the average housewife in embryo, the domestic science training colleges provide the above average housewife, and it is in this field that the manufacturer could carry out more advanced research. The students here, in the course of

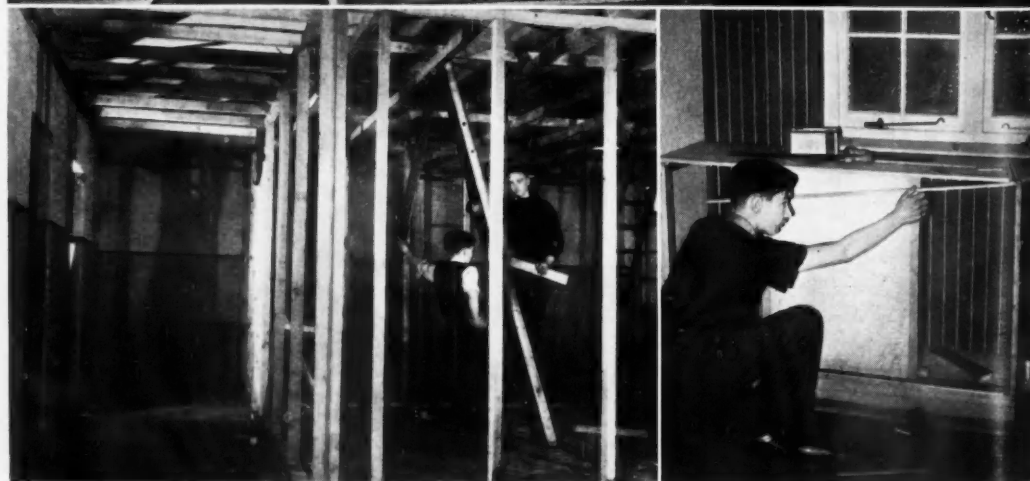
their three years' training, carry out many tests on household equipment. They normally use housecraft flats, and in several of the colleges the students live in the flats. The manufacturer could try out prototype equipment here, bearing in mind that the users are often better fitted to deal with household tasks and emergencies than the majority.

Whether or not the schools and training colleges would co-operate with manufacturers would probably vary between county and county, and would depend on the local education officer, to whom approach should be made in the first place. In those counties where there is a domestic subjects or housecraft organiser she should be approached. Not every school would be willing to co-operate, but even a limited number would give a representative cross-section. There need not be a gulf between school and the adult world of commerce. The school housecraft flat provides a potential testing ground for the manufacturer and there is no reason why he should not exploit it.

The living/dining room of the housecraft flat in Hitchin High School for Girls, one of Hertfordshire's new schools.



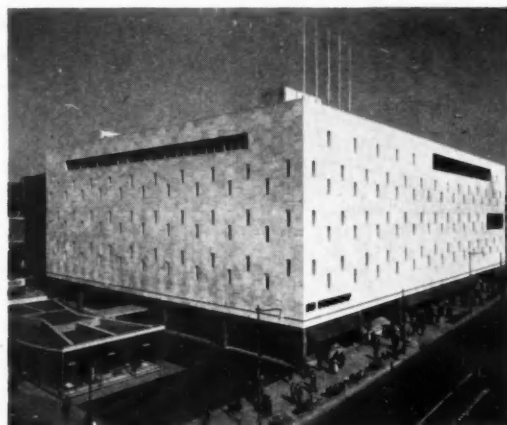
Boys converting a disused hut into a housecraft flat at the John Hampden School in Hertfordshire.



Overseas Review

Rotterdam store — an international design project

Holland



The Bijenkorf is an 80-year old Dutch company operating department stores in all main centres of the Netherlands. The original Rotterdam store built by W. M. Dudok in the early 'thirties was in its time a revolutionary building. Two thirds of it were destroyed by bombs in 1940, but a new building by Marcel Breuer has now taken its place and is described in this personal report.

WHAT IMPRESSED me most about Breuer's new building was the transformation scene which took place when the store was, at last, put to use earlier this year. I had seen the building a few months before the opening, when it was nearing completion but still empty and unlit. At that stage, the huge pile looked somewhat forbidding: the exterior, faced with greyish hexagons of stone ('bijenkorf' is Dutch for a beehive) was blank, but for one or two long strips of window and a curious pattern of dark loopholes — a fortress rather than a department store.

Similarly, the interior, with each floor left entirely undivided and the centrally placed escalator system as its only feature of any importance, made a pedestrian impression. The only part of the scheme which appeared to have an architectural interest seemed to be a large glazed pavilion at the rear of the store, connected with it by a glazed passage and intended for special exhibitions of merchandise.

The picture began to change radically as soon as shop furniture and goods started to pour in, when light began to stream out of the loopholes, blue awnings appeared along the shop windows and, together with the contents of the latter, added colour to the austere



1 General view of the Bijenkorf department store in Rotterdam by Marcel Breuer and A. Elzas. In the left foreground is the pavilion at the rear of the store for special exhibitions of merchandise.

2 Interior of the restaurant showing sculpture by Henry Moore. The room is furnished by Knoll International with chairs designed by Harry Bertoina.

3 78-ft sculpture in steel and bronze by Naum Gabo.





4 One of the window displays designed by the author.

elevation. By the time the Bijenkorf opened its doors to the public, it had come to life, it had become what Breuer expected it to be – a store with a personality.

Here was proof once again, if proof were needed, that architecture should not be judged by the abstract standards of elevations and plans but by its effect when taken over by, and absorbed in, the daily life of the community. Breuer's restraint and avoidance of any exaggerations give his strictly functional building an air of dignity which may well remain acceptable in future when other structures, which excite us more today, will have become indigestible.

The owners of the Bijenkorf showed in this venture a truly international spirit. In addition to Breuer, whose roots are in Hungary and in the Bauhaus, they entrusted Schwartzman, an American, with the organisa-

tion and design of the shop fittings and furniture. Elzas, the Bijenkorf's house architect who supervised the structural work, is a Dutchman. A 78-ft tall abstract sculpture in front of the building is by Naum Gabo, an artist of Russian extraction, while a reclining figure by Henry Moore was chosen as the main decoration of the lunch room. In a minor capacity a Chinese architect, domiciled in the USA, was entrusted with the display of furniture in the pavilion already mentioned, and I myself with the designing of the window displays for the whole store.

It would be impossible to list all the various novel features of the new store. What I should like to stress, however, is the extremely high standard of taste shown in the choice of goods in all departments of the store and in the way they are arranged and displayed.

5 Interior view across one of the undivided floors. Daniel Schwartzman was consultant for furniture and fittings.



USA

Four rooms at Brooklyn

LAZETTE VAN HOUTEN

DURING ONE MONTH recently 45,000 persons poured through an aisle on an upper floor of the big, rambling Brooklyn Museum to look at four room settings. These constituted a vigorous endorsement of the museum's belief that "the central reason for preserving the evidence and lore of the past is to serve the present."

The show, 'Home Furnishings, Old and New,' was put together by four men intimately concerned with modern living: two architect-designers, Victor Gruen and George Nelson, a furniture designer, Edward

Wormley, and a critic, Edgar Kaufmann. Paul Mayen, lighting expert, designed the lighting. They demonstrated with considerable ingenuity and grace that designs of the past and the present when used together with knowledge and sympathy, unite in a happy manner.

This was obviously an excitingly new idea to the typical Brooklyn Museum visitor who probably leans heavily toward the traditional and would hesitate to stray far from the usual department store conception of how to 'do' a room. The museum's fine and vast collection of antiques has undoubtedly informed and refined the average Brooklynite's taste for design of the past, but as a result of the 'Old and New' show, local retailers reported a spate of inquiries about, and some satisfying sales of, the modern pieces which had been used by the designers.



1 Edward Wormley's living room combining the old and the new in the Brooklyn Museum's home furnishing show, demonstrated that "the sprightly lines and crisp colour of American classical furniture" from the museum's collection can be successfully coupled with his own contemporary designs. "Throughout", the designer commented, "the aim has been to suggest a full, lively ambience where main themes and contributory graces were harmoniously related for sociability and comfort."

2 The tone of the dining room designed by Edgar Kaufmann for the Brooklyn Museum's show was set by the "sturdy, austere grace" of the eighteenth century American table and corner cabinet. A similar feeling expressed in twentieth century idiom is evident in the Wormley tea cart and the chairs designed by Carl Jacobs for the British firm, Kandya Ltd.

3 A living-kitchen by Victor Gruen in the Brooklyn Museum's 'Old and New' show expresses this designer's belief that "handsome things of various periods mix well so long as they all genuinely reflect their own times and are not imitations." It also demonstrates that the old idea of the kitchen as a family room can be handsome as well as practical for today's living.

4 George Nelson believes that the most interesting single aspect of today's dwellings (aside from technical improvements) is a widespread tendency to decentralise general living activities. In the Brooklyn Museum show he demonstrated this in a bed-sitting room, where his own designs harmonised successfully with the early nineteenth century furniture and accessories from the museum's collection, because of a common quality of elegance.



Structural unity in new pedestal furniture

USA

THESE PEDESTAL CHAIRS and tables designed by the American architect Eero Saarinen for Knoll Associates Inc, embody a revolutionary concept in furniture design. The pieces illustrated (fixed and swivel chairs, dining table, coffee and side tables) are prototypes designed for mass production. The chair shells are of moulded plastics growing from a single tapered aluminium stem. They represent the beginnings of a large programme that will eventually include complementary sofas and lounge chairs.

By the elimination of legs, which as Saarinen says "become a sort of metal plumbing" that in moulded chairs of this type leads to a separation of seat from legs, a new spatial concept and a new organic unity was created. This unity is accentuated by single neutral colours - white, grey, beige and black with strong colours in the changeable cushions of upholstered foam rubber.

The designs were conceived about four years ago and after many dozens of drawings quarter-scale models were made and set up in a scaled model room. Saarinen was assisted by Donald Pettit together with a Knoll design research team. The new furniture, after being installed in Saarinen's house in Bloomfield Hills where the family and friends acted as guinea pigs, was submitted to severe tests beyond those of normal domestic use. For instance, to simulate the exertion of

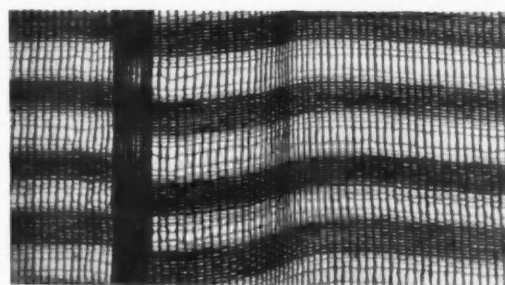
a heavy man pushing up out of the arm chair a 300 pound pressure was put on the arms 21,000 times before any deflection, which proved not to be permanent, was noticed.

Saarinen has said "I wanted to make the chair *all one thing again*. All the great furniture of the past, from Tutankhamen's chair to Thomas Chippendale's have always been a structural total."



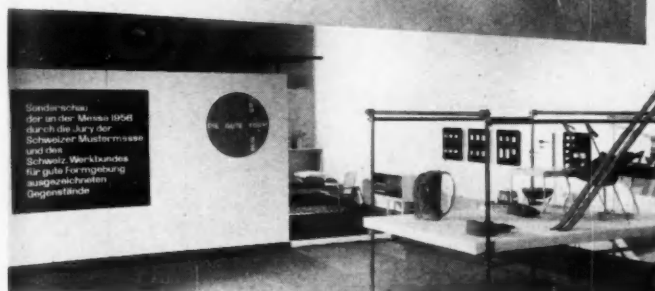


2



3

gute Form



Die Gute Form

1 General view of this year's exhibition showing goods selected from the 1956 'Swiss Industries Fair'.

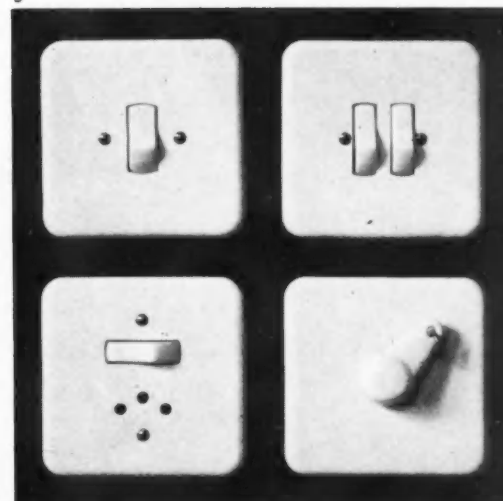
2 Writing desk and formed plywood chairs made by Werkgenossenschaft Wohnhilfe, Zürich.

3 Fabric by Baumann & Co, Langenthal.

4



5



6



Two exhibitions

Switzerland

THE SCHWEIZERISCHERWERKBUND recently organised two exhibitions illustrating the work of some Swiss designers, architects, engineers and craftsmen. 'Good Design in Switzerland' is a travelling exhibition at present touring the USA and Canada and is divided into four sections - 'Planning in the landscape'; 'Modern office buildings and well designed industrial products'; 'Contemporary homes, interiors and household equipment'; and 'Buildings for education and recreation, sporting goods and toys'.

'Die Gute Form' (Good Design) was a special exhibition of goods shown at this year's 'Swiss Trade Fair' in Basle, selected by an international jury from works shown at the previous year's fair. The jury comprised representatives of the fair, and the SWB together with three foreign experts, Mia Seeger of Rat für Formgebung, Åke Huldt director of the Svenska Slöjdföreningen and Morton Shand of London.

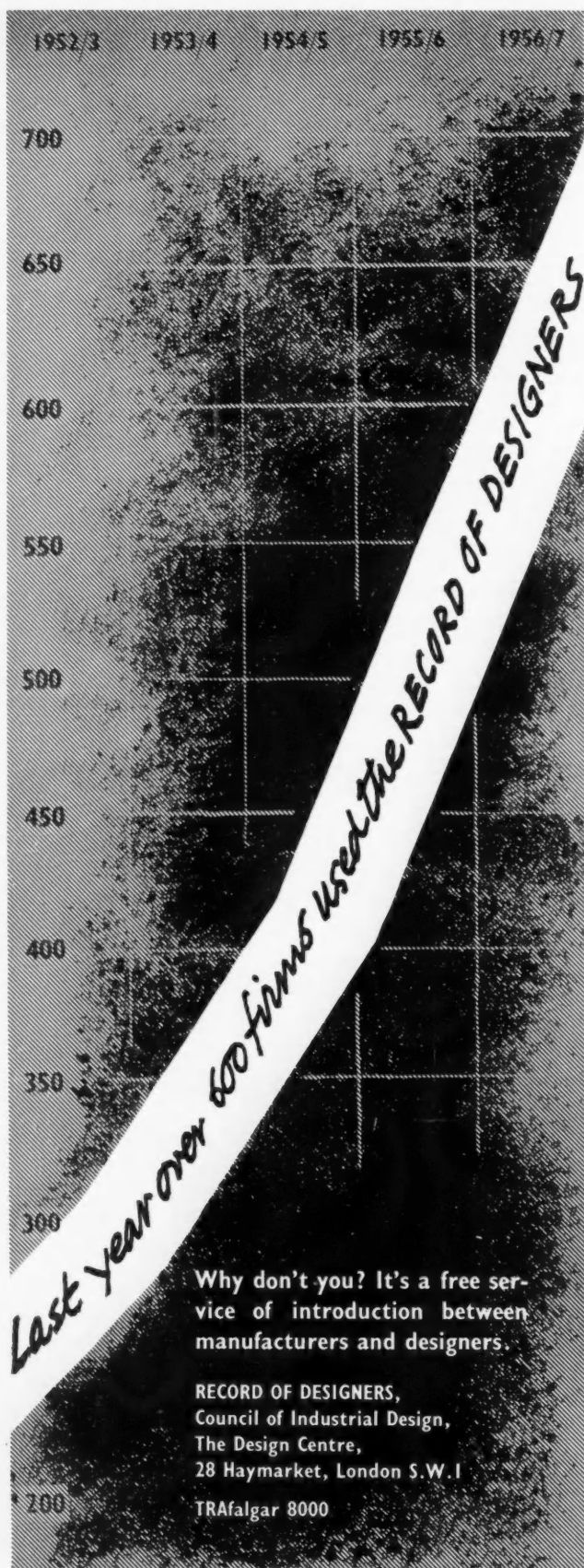
A selection of designs from both exhibitions is illustrated here.

Good Design in Switzerland

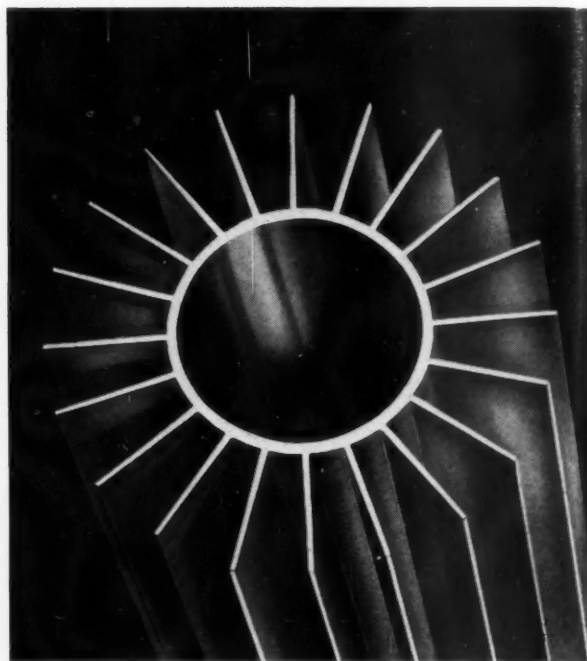
4 Electric plug designed by Max Bill and made by Câbleries & Tréfileries Cossonay SA.

5 Domestic electric switches and socket made by Adolf Feller AG, Horgen.

6 Single bed which can be converted into a full sized double bed, designed by Hans Gugelot. The cupboard was designed by Willy Guhl and the lamp by Hans Eichenberger. The maker is Wohnbedarf AG, Zürich.



Between you...



...and uranium

In the heart of nuclear reactors may be found TI products like this delicately-finned fuel element "can", with walls ten thousandths of an inch (.010") thick. Its principal purpose is to contain the dangerous fission products which result when the uranium fuel within it burns up: the fins facilitate the transfer of the great heat to the coolant surrounding the can.

Other TI nuclear components, some almost as thin as the page you are holding, are made in rare metals such as zirconium, niobium, vanadium, beryllium, tantalum. Until recent times these metals were available in little more than test-tube quantities. All presented new problems in working, but these were met by the skill and experience of TI's 45 engineering and allied companies, which already supply a wide range of reactor and heat exchanger components. One involves 100 miles of tubing. Another is a rolling mill for processing safely toxic materials.

Meanwhile, TI continues to serve many industries and the home — by the more conventional products of its seven Divisions:

STEEL TUBE DIVISION · ENGINEERING DIVISION
ELECTRICAL DIVISION · ALUMINIUM DIVISION · CYCLE DIVISION
IRON AND STEEL DIVISION · GENERAL DIVISION



TUBE INVESTMENTS LIMITED

The Adelphi, London, W.C.2 · Trafalgar 5633

Miscellany

Instruments for the research laboratory

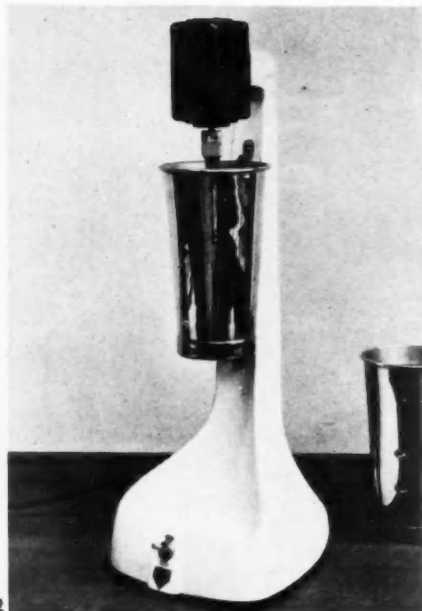
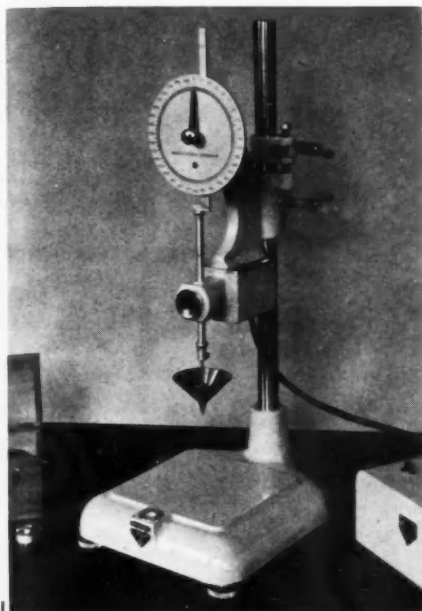
The instruments shown here, designed by the research and development division of Baird & Tatlock (London) Ltd, represent two basically different approaches to design. In the BTL penetrometer, 1, the working principle of the apparatus rigidly defines the resultant form.

Briefly, the purpose of the equipment is to determine the density at a given temperature of standard samples of bitumen, grease, petroleum waxes, etc, by measuring the penetration of a

needle or cone which is allowed to fall on to the sample - a principle similar to the well known Brinell hardness test. The amount of penetration is indicated by a simple ratchet arm on the top of the spindle which operates a dial calibrated in 400 divisions each corresponding to 0.1 mm. The cast iron base from which the stainless steel column rises, is perhaps lacking in crispness, due to the use of an over-generous radius all round, and the automatic release mechanism control box, while unobtrusive is uninspired. This is nevertheless a sturdy piece of design; the bracket on which the dial and spindle assembly is mounted is particularly well conceived.

The high speed stirrer, 2, intended for use in the mechanical analysis of soils (designed to BS 1377), is a surprising departure from normal design practice in the scientific instrument field. Its purpose is similar to that of the household mixer, and this may have influenced the designer in his choice of form. The desire to achieve a simple, clean shape, that is sculptural in quality is praiseworthy, and could with advantage be applied more often to this type of equipment. Unfortunately in this case the design does not entirely succeed; the instrument has a club-footed appearance, since a relatively heavy base to the aluminium alloy casting which forms the stand is needed in order to counteract the weight of the well designed $\frac{1}{10}$ th hp stirrer motor, shaft, paddles, and plated copper vessel suspended from the top. Again, a casting of such complex shape makes imperfections in the mould more likely and more obvious, and the manufacturer has resorted to a grey hammer-finish stove enamel as camouflage in the production model.

E. R. ALLAN



Experimental road signs reprieved

The controversy which arose when the Ministry of Transport requested the removal of Oxfordshire's experimental road signs points to a widespread dissatisfaction with the standard of road sign design in this country. The Oxfordshire signs were set up on the A40 London-Oxford road about a year ago. They were designed by K. Summerfield, deputy county surveyor to the Oxfordshire County Council, and based on ideas which he put forward in a paper to the Institute of Civil Engineers in 1956.

The lettering on the experimental signs is white against a black background (in contrast to the authorised signs in which the lettering is black and the background white). The letters and borders are faced with 'Scotchlite' reflective sheeting. 'Scotchlite', which has been used on road signs in this country for some time now, is a light-reflecting film which can be bonded to the sign. Mr Summerfield feels that, when fitted with reflective material, the white background of the standard signs is too bright, and tends to dazzle the driver. He has also dispensed with the 'boxes' which enclose the place names in authorised signs, and the names of villages are given in lower case letters while towns are in upper case.

The Ministry's decision to remove these signs because they do not conform with the standard



Sam Lambert

version met with considerable criticism in the Press, and this no doubt had some influence on the Ministry's subsequent change of approach. Oxfordshire County Council has now been told it need not remove the signs, as consideration is being given to the authorisation of the experiment.

The CoID and various other organisations were

consulted before the Ministry brought out the new Traffic Sign Regulations in February, but were disappointed to find that very few of their recommendations had been adopted. Perhaps the Ministry's decision on the Oxfordshire signs marks the beginning of a more flexible approach to road sign design on the part of the Government.



The 'ANNESLEY' Design
Another addition to our outstanding collection of Traditional designs



BY APPOINTMENT
TO HER MAJESTY THE QUEEN
SUPPLIERS OF WALLPAPERS AND PAINTS

WALLPAPERS

Whether it is traditional or modern
we can meet most requirements with
our wide and varied range of designs

WE INVITE YOU TO VISIT OUR SHOWROOMS

JOHN LINE & SONS LTD

MAKERS OF FINE WALLPAPERS AND PAINTS

213-216 TOTTENHAM COURT ROAD
LONDON W.1

'The latest number in this series is, I am sure,
the best there has been . . .
Able edited and beautifully produced . . .
A hundred and one things of the greatest interest.
Exhibition design . . . is first class.
Light fittings and domestic equipment are all
fascinating and unusual.' Stephen Gardiner: *Time & Tide*.

Designers in Britain 5

Examples of work by the best British designers
now available in every field
compiled by The Society of Industrial Artists
and edited by Herbert Spencer.
Leaflet available. 65s net.

ANDRE DEUTSCH
12-14 Carlisle Street, Soho Square, London W1

NEWS

REPORTS & CONFERENCES

Advertising and consumer needs

At the request of the Advertising Association, Sir Frederic Hooper is forming a new standing committee of the association which will aim to bring consumer and advertising interests into closer contact. Sir Frederic announced the names of the 17 members of the new committee, of which he is chairman, at a recent Press conference. These include seven women, prominent members of various women's organisations, who represent the consumer's point of view, four advertisers, two advertising agency members, a member from the daily press, one from the periodical press and one from commercial television. Sir Frederic stated that the aims of the committee were:

- 1 To promote a closer understanding between those concerned in advertising and the consumer to whom that advertising is addressed.
- 2 To ensure that the view of the consumer is brought to the notice of all engaged in advertising.
- 3 To enable advertising to be more efficient as a result of the greater awareness of the consumer's view by those engaged in it.
- 4 To help to attain the highest standards of advertising.

Sir Frederic continued: "This is the first time that any organised body in British advertising has brought the consumer view right into its own councils. Neither the association, nor the members of the committee wants this to be regarded merely as the creation of a receiving centre for complaints and criticisms about advertising, although that of course is part of its purpose; what we are looking for is a free interchange of views and comments, and explanation between those who advertise and those who are at the receiving end."

Designers' conference

Birfield Ltd believes in interchanging ideas within the various aspects of management by means of specialist conferences, and 13 of the firm's engineering designers held a seminar recently, led by J. Beresford-Evans, industrial design consultant to one of Birfield's member companies, on the subject of 'Form in engineering design'.

It is increasingly evident that the function of an industrial designer, working with engineering and other complex industries, is becoming much less concerned with the design of a series of single products - as he might be with consumer goods - than with a much broader educational function. When the final products depend upon the team work of a large number of people, with widely differing areas of responsibility, a design consultant can often produce far more satisfactory results by conferring with managers, and with the draughtsmen who will carry through the development of the new design than by only submitting his own drawings of a few examples.

In other words, there is a trend in industry towards seeking guidance from a consultant rather than buying designs. This conference is an indication of the way in which industry is widening its views on design.

Designing for the European market

'Design, manufacture, and the European Market', is the theme of a course to be held at Ashridge from September 27-30. The opening address will be given by Lord Conesford, president of the Design and

Industries Association, and other speakers include Roger Falk and John T. Murray. Application forms and further details are available from the Secretary, Ashridge, Berkhamsted, Herts.

International design congress

The Rat für Formgebung (the German Council of Industrial Design) is organising an international design congress to be held in Darmstadt and Berlin from September 14-21. The main theme of the congress is 'How to create and propagate good design', and the secondary themes are 'The education and training of young designers', and 'The responsibility of the manufacturers for good design, and the task of the dealer'. Further details are available from: Das Büro des Internationalen Kongresses für Formgebung, Eugen-Bracht-Weg 6, Darmstadt, Germany.

CoID

Head of graphic design leaves

After nine years at the CoID Peter Hatch resigned his post as head of graphic design and production last month to devote himself entirely to free lance graphic and typographic design.

Mr Hatch studied at Chelsea School of Art, where he was taught by H. S. Williamson, Graham Sutherland and the late Horace Taylor. After leaving Chelsea he became assistant to Horace Taylor, one of the pioneers



Peter Hatch

of English graphic design in the 'twenties and 'thirties, of whom he speaks with affection and gratitude. When Taylor died in 1932 Mr Hatch went to a firm of lithographic and letterpress printers; he was given a small office and told to get on with it. He got on with it and organised and subsequently managed a full scale design department. From there, pausing for a year's sally into the newspaper world where he worked as a visualiser in the promotion department of Allied Newspapers Ltd, he was appointed visualiser and later art editor to the Fanfare Press, then directed by Ernest Ingram, and worked with Berthold Wolpe, the designer of 'Albertus' type face.

In 1940 he became art director at Cecil D. Notley Advertising Ltd and from there joined the Navy as a volunteer seaman; he was subsequently commissioned and served as a lieutenant. The war in Europe over, the Admiralty decided to utilise Mr Hatch's talents as a designer and appointed him officer in charge of the visual section of the Fleet information division. In this capacity he worked on morale-raising activities which included the publication of a magazine and sound



Hammers to hand

This hammer was illustrated recently in 'Spear News', the house magazine of Spear & Jackson Ltd, Aetna Works, Savile St, Sheffield. One of the firm's employees has used it for the past 25 years and during this time the handle has been worn down to fit the shape of his hand. As Dr C. H. Baker pointed out in the October 1956 issue of DESIGN (page 48) "The struggle for better design in hand and machine tools is really a struggle against ignorance and convention". Surely a manufacturer could now produce a hammer with a handle that is convenient and comfortable to grip before 25 years of use.

film strips. When in 1946 he was demobilised he went to S. H. Benson Ltd, which had recently become agents for naval and marine recruiting. To offset any feeling he might have had that Admiralty and he were becoming inseparable Mr Hatch worked on a number of other important accounts including the CoID, and it was from Benson's that he came to the CoID in 1948.

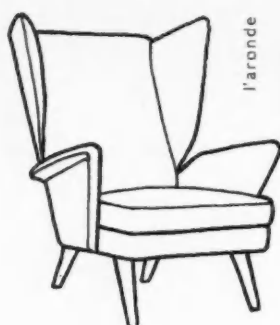
During preparations for the Festival of Britain Mr Hatch worked on the design of the CoID information stand and on the 'Design Review' exhibit with Neville Conder. In the same year he was elected to the council of the SIA. In 1952 he took over the art editorship of DESIGN, a position he held until 1955 when he was appointed an editorial adviser and head of CoID graphic design and production.

Peter Hatch's long experience of editorial production has been a great asset to DESIGN. His advice was of particular value when the new format was introduced last January. As a graphic artist his skill and originality have done much to enliven the appearance of these pages. He has now left to devote himself to full time free lance work: we all wish him good fortune.

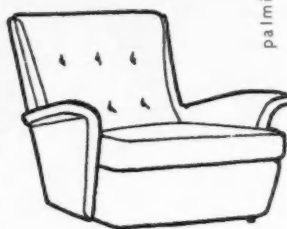
New editorial assistant for DESIGN

Roger Coleman has joined the staff of DESIGN as an editorial assistant. Mr Coleman studied at Leicester College of Art and The Royal College of Art, where he edited 'Ark' magazine in his final year.

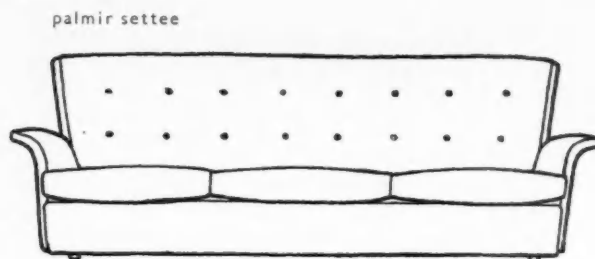
continued on page 55



l'aronde

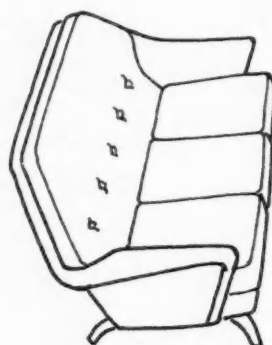


palmir

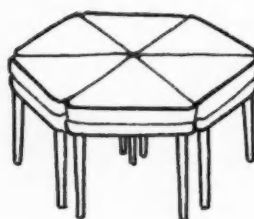


palmir settee

available from leading houses / please write for folder to Andover Gardens London N.7. **H. K. Furniture**



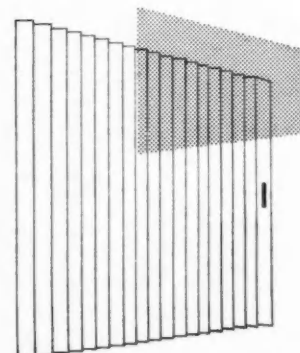
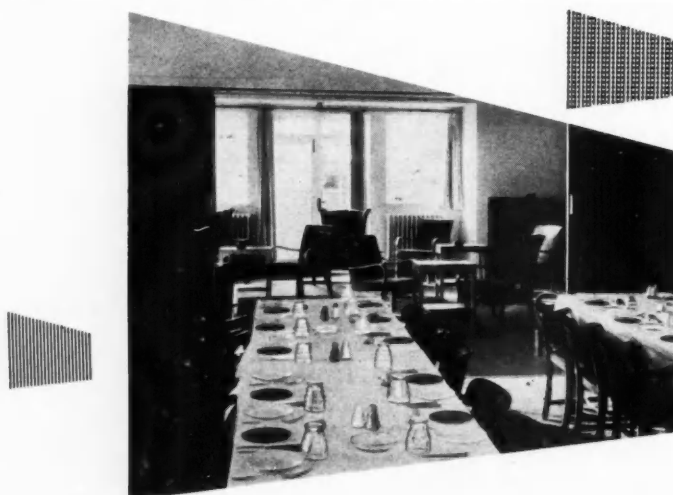
escort



oracle



ossa



modernfold

a new view of the space problem P.V.C. leather-cloth

One room transformed into two, at the touch of a finger - simply by opening out the Modernfold expanding wall. Covered with easy-to-clean in a range of attractive colours and made to measure - to individual requirements. Modernfold walls and doors are ideal wherever space is at a premium. Write now for full details.

make more room with
modernfold
expanding walls and doors

HOME FITTINGS (GT. BRITAIN) LIMITED, DEPT D4
VICTORIA WORKS, WEST BROMWICH, STAFFS.
Telephone: Wednesbury 0761

ONE OF THE **BROCKHOUSE** COMPANIES

NEWS

Carpet designers in Italy

The CoID is organising a tour of Northern Italy for carpet designers this month. Mark Hartland Thomas, formerly chief industrial officer, CoID, will act as guide and lecturer, and the group will visit modern flats, showrooms, studios, etc, as well as places of historical interest. Milan, Verona, Venice, and Ravenna are included in the tour.

SIA exhibits in The Design Centre

An exhibition of work by members of the Society of Industrial Artists' textile group will be held in The Design Centre from October 14–November 9. The exhibits, which include rugs, carpets, woven and printed textiles and wallpapers have been chosen by a special committee of SIA members.

COMPETITIONS

Exhibition poster

The monthly journal 'Mechanical Handling' is organising a competition for the design of a poster to advertise the 1958 'Mechanical Handling Exhibition', which will be held at Earls Court from May 7–17. The designs, which must be suitable for printing in lithography, will be considered by a panel of six, including David Caplan, chairman of the poster design group in the SIA, and Peter Hatch, formerly head of graphic design and production, CoID. Last date for receipt of entries is September 30; further details can be obtained from the Publicity Manager, Mechanical

Handling Exhibition, Iliffe & Sons Ltd, Dorset House, Stamford Street, SE1.

Newspaper design award

Details of the 1957 Award for Newspaper Design, organised by the journal 'Printing World', have been announced. All newspapers produced and published in the United Kingdom and having a general news content are eligible to enter. The last date for receipt of entries is September 16.

Designs for carpets

Details have been announced of the annual carpet design competition organised by the monthly magazine 'Furnishing'. The closing date for receipt of entries is September 23; further particulars are available from The Editor, 'Furnishing', Drury House, Russell Street, WC2.

MISCELLANEOUS

New room at the inn

The new Russell room at the famous fifteenth century Cotswold inn – The Lygon Arms, Broadway, Worcestershire, was recently opened by Sir Arthur Morse, chairman of the British Travel and Holidays Association.

"Here in this room," said Sir Arthur, "we can see the result of combining good design and pleasant furnishings with an efficient inn. We can all see that a successful effort has been made to keep the design treatment in tune with the locality and in tune with the times, and I am glad to see that the pomposities of the 'grand hotel' have been spurned."

The Russell room, designed by R. D. Russell, professor of furniture design, Royal College of Art, is notable for its simplicity. It has a red tiled floor, white-washed internal brick walls and a furnishing scheme in which modern dining tables and chairs by Gordon Russell Ltd are used together with some fine antique pieces.

The Civic Trust

A trust, known as The Civic Trust, has been set up to administer funds subscribed by industry to encourage good architecture and civic planning. The trust will aim to stimulate a keener interest in the appearance of towns, villages and the countryside, including the avoidance of unsightly development. A committee of members from professional bodies concerned with civic design, including The Royal Institute of British Architects, and the Royal Institution of Chartered Surveyors, will advise the trustees, and the trust will also work in collaboration with existing amenity societies, both national and local.

Automatic glass blowing machine

An automatic glass blowing machine (weighing 40 tons, but needing only two operatives), known as the turret chain machine has recently come into operation at the Wear Glass works of James A. Jobling & Co Ltd. The machine, which has been brought from America, is capable of blowing borosilicate glass and is the first of its kind to be installed outside the United States. Its output will consist mainly of beakers and flasks for laboratories and 'Pyrex' tumblers for the domestic market.



British crystal glass

These glasses and jug, by James Powell & Sons (Whitefriars) Ltd, were shown at an exhibition of British crystal glass, held recently at the headquarters of the Glass Manufacturers' Federation, 9 Portland Place, W1. Eight firms were represented at the exhibition, in which traditional designs predominated.

Design protection in the U S A

As reported in earlier issues (DESIGN October 1956 page 53, and December 1956 page 57), designers and manufacturers in the United States have, during the past few months, continually stressed the need for more stringent laws for protection against design piracy. A new bill which has been drawn up by a co-ordinating committee of the National Council of Patent Law Associations, will soon be put before Congress, and it is felt that once this has been adopted, it will have a far-reaching effect on design protection.

A service for the engineer

Studio Irwin Technical Ltd, 118 Chancery Lane, WC2 claims to be one of the few concerns providing a complete service for the engineer. The firm specialises in the preparation of instructional material for publication such as handbooks, sectioned and 'exploded' perspective illustrations in line, half tone and full colour. There is also an electronic section equipped to deal with all types of work in this specialised field.

A new magazine

The limitations of computers, related values in art and science, educating the student engineer, design in transport, and the artist in the machine age, are some of the wide range of topics discussed in the first issue of 'Impulse', a quarterly magazine, price 10s an issue, published by Mitchell Engineering Ltd, 1 Bedford Square, WC1. The aim of the magazine, according to the leader, is to illustrate "the real achievements as well as the problems of our day".

Recent appointments

Ewart Edmonds of A. Edmonds & Co Ltd, Birmingham, was recently elected president of the National Association of Shopfitters, 9 Victoria Street, SW1, for the ensuing year. M. Heggie of Heggie & Aitchison Ltd, Edinburgh, was elected vice-president. E. C. Thomas has been appointed manager of the building department of Catesbys Contracts & Export

continued on page 57



A Garden Centre for London

This illustration shows the new Garden Centre opened recently by Fisons Ltd, at 95 Wigmore St, W1. That the centre manages to combine sophistication and elegance with a practical outdoor atmosphere is due partly to the skilful use of space and light, and partly to the combination of natural textures and photographic montage within the open plan showroom. F. M. Gross, the designer, has made the best use of a comparatively small area. Louvred panels in the ceiling provide heat and light; the lettering throughout the centre is of a high standard, and has obviously been carefully considered.

SYDNEY FOOTT



design of the times

Here is an illustration showing part of the new Showroom at Mullard House, Torrington Place, the complete decor of which is by Rapier Design Limited. The advanced nature of this work has stimulated a great deal of favourable comment and principals of industrial organisations who are contemplating similar projects are invited to contact our Director of Design, with a view to arranging a personal tour of inspection.

We are indebted to Mullard Limited for their courtesy in enabling us to make this offer.

RAPIER DESIGN LIMITED

Rapier House, Turnmill St., London, E.C.1
Clerkenwell 0545



ENTRANCE - RECEPTION HALL
(one of six) designed and executed by Ian Henderson Ltd., for leading oil company's new offices at Knightsbridge. The desk has a tooled leather front.

Architects' designs for panellings, fitments, furniture, executed to the highest standards. Specialists in the best designs of fabrics and carpets, etc.



Ian Henderson Ltd

184 SLOANE STREET, S.W.1

Telephone:

BELGRAVIA 3271/2

H.1



Beautiful Beds... by design

Some beds just happen... (and don't they look it!) But a Myer's bed is so much more than a mattress with legs—it's a piece of furniture *planned* for beauty right from the word go. Each and every Myer's bed is born in the mind of the designer... takes form on paper... and later—much later—goes into production. Myer's were first to dress beds in adventurous tickings. First to give bedheads a contemporary air. You may like to keep a catalogue of Myer's beautiful beds on file. If so, let us know.

Myer's
comfortable beds

HORATIO MYER & CO LTD VAUXHALL WALK LONDON SE11

NEWS

Ltd, and K. Dixon has been appointed surveyor in that department.

L. W. Archer

L. W. Archer, managing director of Morton Sundour Fabrics Ltd, died recently at his home in Carlisle. He joined the firm in 1940 as general manager, and was appointed managing director in 1944. He was a former chairman of the Furnishing Fabric Manufacturers' Association.

DESIGN'S cover

This month's cover was designed by F. H. K. Henrion, the well known graphic designer. As well as his work as a consultant designer, Mr Henrion is director of visual planning at Erwin Wasey Ltd, and visiting lecturer at the Royal College of Art. He is a fellow of the Society of Industrial Artists, vice-president of AGI (Alliance Graphique Internationale), and was awarded the MBE for his services to graphic design in 1952.

A showroom for tiles

The tile showroom of Dennis M. Williams Ltd, 12 Kingston Hill, Kingston-on-Thames has recently been replanned by John Siddeley. The showroom is arranged to suggest a domestic interior and tiles have been used in a variety of interesting ways. The canopy of the free standing fireplace (below), designed by Mr Siddeley, is in 'Ifo' glazed mosaic tiles, and the hearth is in black eggshell glazed tiles supplied by Pilkington's Tiles Ltd. 'Do it yourself' kits are also on sale there and the firm stocks a wide variety of tiles and mosaics both from England and abroad. This includes a good range of British screen printed and plain tiles and the Swedish 'Ifo' glazed and unglazed mosaics. Italian floor tiles designed by Marco Zanuso (DESIGN July 1955 page 46) are also stocked.

This free-standing fireplace, designed by John Siddeley, can be seen in the tile showroom, described above.



LETTERS



Candid camera

Most of the photographs in 'Design Review', the CoLD's photographic and sample record of well designed British goods, are taken in the CoLD's own studio, where a style of photography has been developed which attempts to show products as they really are, rather than falsified by heavy retouching. Retouched photographs usually do less than justice to the products they illustrate, as these



pictures of aluminium saucepans by Easipower Ltd, show. The manufacturer first sent in the illustration on the left, and when asked to supply a print from the original negative, produced the picture on the right. Retouching may be necessary in some instances, and polished metalware undoubtedly presents special problems to the photographer, but retouching defeats its purpose when, as in this case, it renders the product dull and lifeless.

LETTERS

Aircraft interiors by committee?

SIR: The quality of the US competition now facing British aircraft interior designers is evident in the Overseas Review feature 'Aircraft interiors - a new approach' (DESIGN May pages 47-50). Is it right to assume, though, that the results already achieved through the Americans' sheer hard thinking and applied experience can be equalled here by any mere committee?

The mediocre interiors of British transport aircraft (apart from a few notable exceptions) mutely confirm the dictum 'neither works of art nor works of engineering are produced by committee'. The art of management, in particular, has lost so much from too many meetings; too often have managers lacked the strength and keenness to define clearly their requirements for an exceptional interior, and to delegate the task completely to the person best able to do the job.

Committees are incapable of invention. They may approve - perhaps, on occasion, even improve - a design, but schemes which originate in committee are almost certain to lack that sparkle of life and balance by which they speak for, and sell, themselves.

That "basic lack of sympathy at top management level" complained of in 'Aircraft interiors - a new approach' is only to be expected when the man is subordinated to the many, inevitably producing indifferent designs. Why, in view of this, are the talents of the very few engineering designers having a sense of style so often dissipated on tasks which could be better delegated to others? For most really competent designers are by nature co-operative; they need not the sympathy but the trust of managements.

Increasing control by committee, in either design or management, can only lead us further toward mediocrity. Only by the vesting of adequate authority in the right person, by instructing him precisely and then letting him get on with the job until it is done, can we hope to maintain parity with the growing achievement in interior design of our foreign competitors. Will managers realise this in time to avoid yet another instance of 'too little and too late'?

GREGORY WEBB
27 Glenthorne Road
Kingston-on-Thames
Surrey

British designs in Canada

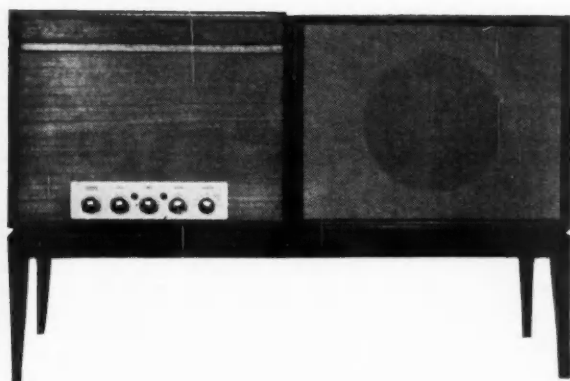
SIR: When I was in London recently I was very interested in The Design Centre in the Haymarket and it occurred to me that the impressions of an overseas visitor might be of interest to your readers.

There is no doubt that The Design Centre is an excellent achievement and that those responsible for the idea and its execution are to be congratulated. I felt that the scope of the Centre was excellent, since it seems to have covered all branches of the decorating field and, in fact, almost all the requirements of daily life inside a house. The facilities for the use of the professions and trades in locating merchandise were well organised and helpful and are a great time saving contribution to buyers and visitors especially those from overseas.

However, on the assumption that Great Britain is anxious to capture as much overseas trade as possible, I found that, in general, the designs and finishes of the furniture displayed would have difficulty in competing with similar merchandise in either the Canadian or

continued on page 59

Imhofs bring the unit furniture idea to Hi Fi...

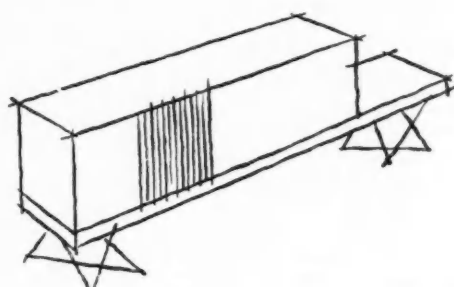


exclusive to

IMHOFS

ALFRED IMHOF LIMITED Dept. 109, 112-116 New Oxford Street, London, WC1: MUSeum 7878

These functional, versatile cabinets bring the unit idea to Hi Fi furniture. Distinctively styled, they are exclusive to Imhofs. Flexibility is the keynote of the system which comprises loudspeakers, amplifier and record storage cabinets in either double or single units. Different sizes and types of legs, or special bases, are available. Come and see the range for yourself at our new Oxford Street showrooms. And remember, Imhofs are Europe's Hi Fi Centre . . . selling the finest amplifiers, tuner units and other sound reproducing equipment.



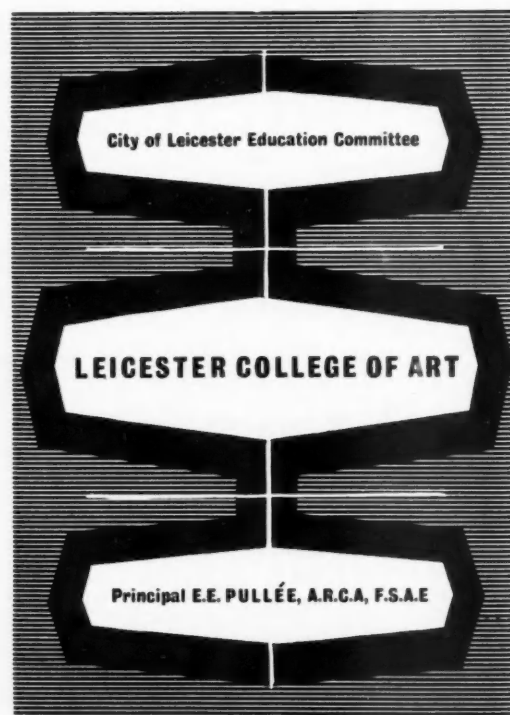
LGB



the Heron chair and foot stool

RACE furniture London

write for free illustrated catalogue of our full range
22 Union Road Clapham SW4: Telephone Macaulay 2215/7



LETTERS

American markets. The designs in furniture on show in the Centre seemed to me neither as attractive nor as suitable for these markets as those which are being produced on this side of the Atlantic or as those which are being imported from Scandinavia. At the present time in eastern Canada and in the United States as well, there is heavy competition from these imports which are excellent in design, finish, colour and price, and which have found a large market here, particularly in Toronto. However, in addition to contemporary furniture such as I have described, most of which is more or less unsophisticated in character (if I may use that word in connection with contemporary design), there is a market here for furniture of individual contemporary design which has a sophisticated elegance, and in this connection little has been done in Canada. After all, Britain has behind her such a great tradition of superb craftsmanship upon which good designs of this character could be developed, and the market is at present an open one.

As for textiles, most British lines, many of which are attractive and suitable, are of course available here, but the writer found that few of the printed textiles on display at The Design Centre were in colours suitable for the North American market or climate, and few were as attractive as those that are exported.

I venture to express these opinions because I have worked in the department of interior decorating of a large establishment in New York for many years, and am now working in the same field in Canada. I am also interested in Britain's trade with Canada, and have long been an admirer of British merchandise, and have used much of it over a period of years.

ELSIE M. JARDINE
85 St George St
Toronto
Canada

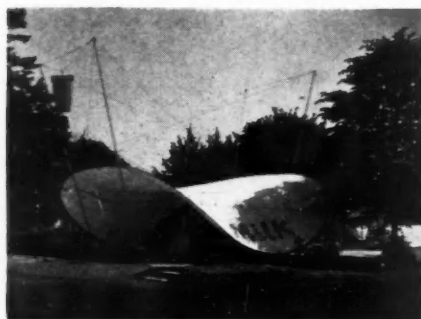
BOOKS

De Stijl, 1917-1931, the Dutch contribution to modern art, H. L. C. Jaffé, Alec Tiranti Ltd, £2 2s

The first four sections of H. L. C. Jaffé's book on De Stijl constitute a model of modern art history: the first four chapters, 'Introduction', 'Dates and Facts', 'The Origins of De Stijl' and 'Character and Development of De Stijl' are taken slowly but each repetition and cross-check secures new information. The fifth section on the influence of De Stijl is, by comparison with the cautious and thorough pace of the rest, hasty. Lightning arguments are used to establish the impact of De Stijl on the Bauhaus, Le Corbusier, the world. The enthusiastic patriotism of this section would gain from consolidation and amplification of the kind Mr Jaffé has done everywhere else in his indispensable book, in which documents, works of art, group contacts, and individual capacities are assembled in a logical and convincing history.

De Stijl was a comprehensive movement with a Master Plan for art, architecture, and all designed objects. The unifying aesthetic must be sought, as Mr Jaffé shows, in painting and in abstract art. By using only straight horizontal and vertical lines and primary colours Mondrian, Van Doesburg, and Van der Leek rejected "the temporal and limited ap-

BOOKS



PVC for milk bar

This milk bar was designed by Jock Kinneir for the National Milk Publicity Council's stand at the recent Festival of Women exhibition at Wembley. The arch, in pale blue PVC, was suspended by a cat's cradle of wires from 35-ft high pylons.

pearance of reality". The pure forms of Mondrian were regarded as the equivalents of Platonic ideas behind experienced reality. Mr Jaffé sceptically, but with sympathetic insight, shows that these ideas far from having absolute validity are themselves phenomena. He locates the origins of De Stijl in such historical conditions as the geography and philosophy of the Netherlands and pre-World War I optimism. Significantly, there is only one Dutch word, *schoon*, according to Mr Jaffé, for both 'clean' and 'beautiful'. The implication is clear: the 'clean' and the 'beautiful', as they entered the Modern Movement, are not necessarily absolute standards but are only historically conditioned preferences.

Mondrian anticipated the disappearance of his art as society approached the order of his paintings. What he did not anticipate was the devaluation of horizontals and verticals, of the clean and beautiful square, to its present status at which an art historian dates it (1917-1931) and designers use it, if at all, as one of many possible systems all of them with equal claims to validity. The history of De Stijl is a warning against the belief that one universal artistic language can have permanent validity.

LAWRENCE ALLOWAY

Pottery making and decorating, Reginald Marlow, The Studio Ltd, £1 5s

Many books have been written about making pottery, but most of these have ignored the relationship between the craft and the industry. Not so in Reginald Marlow's book which, while dealing primarily with hand methods, admits their counterparts in mass production. It encourages the student to learn from the past, not slavishly copying but drawing inspiration from earlier craftsmen and interpreting their skill in the idiom of today.

The book is divided into four sections - making, firing and glazing, decoration, and history, with appendices on constructing a kick wheel, and on litho transfers and engraved decoration. Every process is illustrated in series of excellent photographs which are explicitly captioned making reference simple. The dust cover recommends the book to a variety of students, but surely the craft teacher should not be omitted.

SHEILA KING

Addenda

DESIGN June page 63: the art gallery at Nottingham University was designed by H. T. Cadbury-Brown. The illuminated ceiling was made up of 'Luve-Tiles', louvred panels of moulded styrene plastics, manufactured and supplied by Harris & Sheldon (Electrical) Ltd, Ryder Street, Birmingham.

DESIGN July: the Swedish 'Sweda' cash register and adding machine shown on page 37 is supplied by London Office Machines Ltd. The machine supplied by the National Cash Register Co, also shown on page 37, is manufactured in Germany.

The pendant lighting fitting illustrated on page 16 is moulded in urea formaldehyde, and not cellulose acetate, as stated.

MANUFACTURERS in this issue

Acoustical Manufacturing Co Ltd, Huntingdon
Armstrong Wireless & Television Ltd, Warlters Road, N7
Baird & Tatlock (London) Ltd, 14 St Cross Street, EC1
Bata Development Ltd, 151 Oxford Street, W1
Beam-Echo Ltd, Witham, Essex
Birfield Ltd, Stratford House, Stratford Place, W1
Conran Furniture, 164 North End Road, W14
Easipower Ltd, 213 Gloucester Place, NW1
Garrard Engineering & Manufacturing Co Ltd, 2 Wilson Street, EC2
General Electric Co Ltd, Magnet House, Kingsway, WC2
Goodmans Industries Ltd, Lancelot Road, Wembley, Middlesex
E. Gomme Ltd, 12a St George Street, W1
Geo. M. Hammer & Co Ltd, Crown Works, Hermitage Rd, W14
Heal & Son Ltd, 196 Tottenham Court Road, W1
S. Hille & Co Ltd, 39 Albemarle Street, W1
Alfred Imhof Ltd, 112 New Oxford Street, WC1
James A. Jobling & Co Ltd, 81 Cromwell Road, SW7
Leabank Office Equipment Ltd, Clifton House, Euston Road, NW1
H. J. Leak & Co Ltd, 57 Brunel Road, W3
Maggie Furniture Ltd, Station Approach, Mortlake, SW14
Morton Sundour Fabrics Ltd, 15-19 Cavendish Place, W1
Mullard Ltd, Mullard House, Torrington Place, WC1
Pamphonic Reproducers Ltd, Westmoreland Road, NW9
Period High Fidelity Ltd, 28 South Street, W1
Andrew Pegram Ltd, 183 Royal College Street, NW1
Philips Electrical Ltd, Century House, Shaftesbury Ave, WC2
Pilkington's Tiles Ltd, 276 Old Gloucester Street, WC1
James Powell & Sons (Whitefriars) Ltd, 4 Dyers Buildings, EC1
Pye Ltd, PO Box 49, Cambridge
RCA (Great Britain) Ltd, Lincoln Way, Sunbury-on-Thames, Middlesex
Remington Rand Ltd, 1 New Oxford Street, WC1
Roneo Ltd, 17 Southampton Row, WC1
Russell Furnishings Ltd, 13 Stratford Place, W1
A. R. Sugden & Co (Engineers) Ltd, Well Green Lane, Brighouse, Yorks
Tannoy Products Ltd, 348 Norwood Road, SE27
Wharfedale Wireless Works Ltd, Bradford Rd, Idle, Bradford
Westrex Co Ltd, Liberty House, Regent Street, W1
Zinc Development Association, 34 Berkeley Square, W1

DESIGNERS in this issue

G. A. Briggs; H. T. Cadbury-Brown, FRIBA, AADI; Martyn Collins, MA, ARIBA; Terence Conran; James Cubitt & Partners; Robin Day, ARCA, FSA; Kenneth Garland (art editor); F. M. Gross, Arch2V (Univ Vienna), FSA; Christopher Heal, FSA; F. H. K. Henion, MBE, FSA (cover); A. B. Kirkbride, BA; Jock Kinneir, MSIA; Robert Nicholson, FSA; Roger Nicholson, ARCA, MSIA; R. D. Russell, RDI, FSA; Rapier Design Ltd; James McKay Spence, ARIBA; John Siddley; P. J. Walker; Nigel V. Walters, MSIA; Neville Ward, B.Arch, ARIBA, FSA.

Addresses of designers may be obtained from the Editor.

**To your
design—
by Catesbys**



Two views of the new London Boardroom of E. K. Cole Ltd. John and Sylvia Reid, A/A.R.I.B.A., M/M.S.I.A., were commissioned to design the room. Catesbys carried out the interior to their specifications.

Catesbys contracts & EXPORT LTD

TOTTENHAM COURT ROAD, LONDON, W.1 MUSEUM 7777

the new COMPONENT FURNITURE catalogue is an entirely new departure — its elegant covers contain masses of separate specimen sheets showing both the components and complete pieces. From these sheets you can choose the table, room-divider, storage unit, book-case, or shelf-unit, which is exactly the size, shape and colour that you have always wanted. Storage unit below \$8 12s., table left 44s., Tibor-topped table right 50s. 6d. Please write to Scott Smith Limited at the address below and they will gladly send you a free catalogue

55 Victoria Road Deal Kent

cf



**London County Council
CENTRAL SCHOOL
of ARTS and CRAFTS**

Southampton Row, WCI
HOLborn 9184

Full-time and part-time day
and evening courses in

interior design, pottery

industrial design

textiles and weaving

silversmithing

theatrical costume and décor

painting, drawing

printing

book production

MODERN STEEL DESKS

at Low Cost



'THANET'

DOUBLE PEDESTAL AND
SINGLE PEDESTAL DESKS

Harvey

G. A. HARVEY & CO (LONDON) LTD. Woolwich Rd., London, S.E.7. GREENWICH 3232 (22 lines)

Features include:—

Clean, modern design.

Lino-covered top with anodised aluminium retaining bead.

Alternative arrangements of drawers (3 Box drawers or 1 Box drawer and 1 Filing drawer in either pedestal of Double Pedestal Desk; 3 Box drawers or 1 Box drawer and 1 Filing drawer in Single Pedestal Desk, with pedestal on right or left).

Box drawers run on nylon glides and fitted with rubber stops.

Filing drawers on fully ball-bearing progressive suspension arms.

Recessed plinths below pedestals to provide toe-space.

Suspended Filing Chassis in Filing drawers if desired (either cross-filing foolscap-width or full depth quarto-width).

Stationery Inserts for Box drawers if required.

High-grade finish, stove enamelled over phosphate coating.

Standard Colour, Scarborough Grey with Black lino top. Other colours to order.

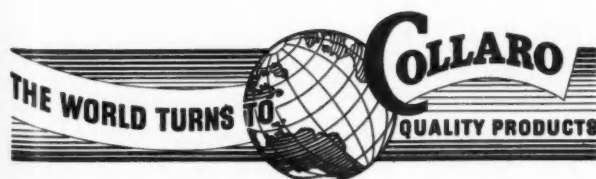
EXPORT: The construction of these desks enables them to be completely knocked-down for shipment.

Please ask for Catalogue No. DN 800.

THE MARK III COLLARO TAPE TRANSCRIPTOR

... Designed on Transcription quality principles for live recording, recording from F.M. Broadcasts, etc., and reproducing pre-recorded tapes. A twin-track model fitted with four heads, the new Collaro Tape Transcriptor runs at $3\frac{3}{4}$, $7\frac{1}{2}$ and 15 inches per second.

Several new modifications are incorporated in the Mark III, including the Pause Control and removable switches. Pre-amplifier, incorporating bias oscillator and power pack for the Tape Transcriptor, is now available.



COLLARO LTD., RIPPLE WORKS, BY-PASS RD, BARKING, Essex

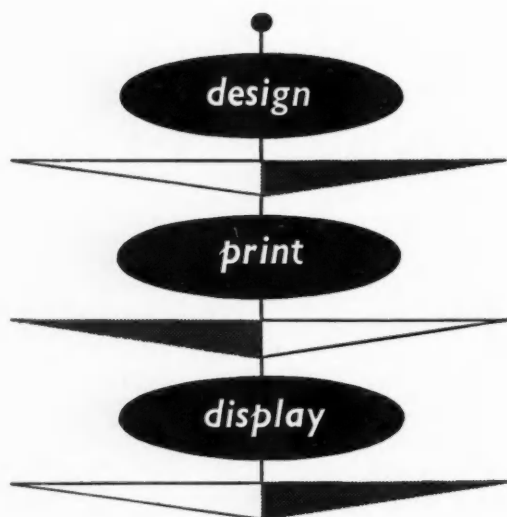
Telephone: Rippleway 5533 - Telex 8748 Telegrams: "Korllaro" - Telex - Barking

Makers of Record Changers, Gramophone Units, Pickups, Electric Motors, etc.



'Digest Bar'
Cumberland Hotel
Our 'Four Square'
Chairs No: 9426

Designed and made by
 BERESFORD & HICKS
of London
Curtain Road, E.C.2



WALKERS
(showcards) limited
 MANCHESTER 1. GEN. 4965/6/7
 LONDON OFFICE HYDE PARK 2329

THOUSANDS OF LOVELY FEET

of Sussex Oak and other
 home-grown hardwoods at
 our several sawmills. Send
 for a stock list of these
 fine woods for craftsmen
 and cabinet makers.

TURNERS of LEWES

*The people who concentrate
 on craftsmen.*



Albert Turner & Son Limited
 35 High Street, Lewes, Sussex
 Telephone: Lewes 520 & 521

Classified advertisements

Rates: 9d per word (minimum, 15s). Box numbers, 1s extra

Copy: Last date for copy is 10th of month preceding date of issue

RECORD OF DESIGNERS

MANUFACTURERS requiring the services of designers, whether for staff positions or in a consultant capacity, are invited to apply to the Record of Designers, ColD, London, or to the ColD, Scottish Committee, 46 West George Street, Glasgow C2. They can obtain a short list of designers suitable to their particular purposes, which should be explained in some detail. This service is free to British manufacturers and incurs no obligation.

SITUATIONS VACANT

COVENTRY COLLEGE OF ART

Required September 1957, a Teacher of TYPOGRAPHIC DESIGN, to be responsible for instruction to full time N.D.D. Commercial Design students and day-release trade students to final standard City & Guilds. Applicants should hold full Technological Certificate in Typographic Design or Typography and have suitable professional experience. Burnham Technical Scale Salary, Assistant Grade B £650 x 25 = 1025. Further particulars and application forms from Director of Education, New Council Offices, Coventry.

A CHIEF ASSISTANT industrial designer is required by a large electrical company. Let's face it - the works are in the Midlands, but on the other hand, the standard of design required is very high and there are unique opportunities to initiate and carry out original work. The range of products made and under consideration is quite staggering. A very large measure of responsibility and independence will be given to the successful applicant who should have a true appreciation of the fundamental principles of modern design backed up by an art school training. We are not looking for someone who knows all about sticking on chrome. A very good salary will be paid. Box 255, DESIGN, 28 Haymarket, London SW1.

A LEADING COMPANY engaged in the production of all types of radio and electronic equipment requires the services of an industrial designer. This is an unusual opportunity for an imaginative man to work on new projects, styling wood and metal cabinets. The ability to exploit new materials is essential. This is a position of responsibility and a qualified man (FSIA or MSIA) is preferred. The salary paid will be commensurate with the responsibilities involved. East London area. Please reply, giving full details, to Box 254, DESIGN, 28 Haymarket, London SW1.

INDUSTRIAL DESIGNER requires assistant. Wide scope including product design, interiors and exhibition stands. Experience in engineering and furniture design welcome. First class draughtsmanship essential. State salary. Write Box 253, DESIGN, 28 Haymarket, London SW1.

GRAPHIC DESIGNER who likes variety. There is a vacancy for a young man with original and fresh ideas. Pictorial menus, packaging (of many types), stationery, transport vans, design for china, etc. Good training in typography and printing processes necessary. 2 years studio experience (minimum). Apply in writing to Design Department, J. Lyons & Co. Ltd, Cadby Hall, W14.

DRAUGHTSMAN, EXPERIENCE shopfitting and exhibition stand work, for West End company. Must be able to produce detail drawings from sketches and have understanding of good design. Telephone LANGHAM 4561 for appointment.

DRAUGHTSMAN-DESIGNER with commercial experience of full size layout and part detailing. Please send details by letter in first instance to B. & I. Nathan Ltd, Furniture Manufacturers, Angel Road, N18.

INTERIOR DECORATOR and Furniture Designer required by Catesbys Contracts & Exports Ltd. Home and export contracts ensure interesting and varied work for designer with good ideas and sound technical knowledge. Apply Catesbys Contracts & Exports Ltd, Tottenham Court Road, W1. MUSEUM 7777.

DESIGNER WANTED by firm near centre of Walsall for work of considerable scope and variety. Good ideas are encouraged. A knowledge of presswork and production processes is important. A progressive and interesting future for the right man. Please apply giving full details to Box 252, DESIGN, 28 Haymarket, London SW1.

DESIGNER WANTED. Manufacturer of plaster ornaments requires, from time to time, original designs, and if accepted, prototypes in plaster; ideal opportunity for the pottery figure designer. Box 251, DESIGN, 28 Haymarket, London SW1.

PAPER CONVERTING Company requires Industrial Artist for the development of new lines, package designing and presentation. Mansell Hunt Catty & Co Ltd, Cressy Road, Hampstead, London NW3. Telephone GULLIVER 3484.

THE DESIGN CENTRE. Display Assistant (single woman) required 18-26, for general display work. School Certificate. Art school or display training. Previous stores or similar experience an advantage. Salary £7 12s. od. at 21, £9 8s. od. at 26 rising to £13. Mon.-Fri., one Sat. morning in five. Pension Scheme. Three weeks holiday. Application form and further particulars from The Establishment Officer, The Design Centre, 28 Haymarket, London SW1.

LONDON COUNTY COUNCIL

ARCHITECT'S DEPARTMENT

A consultant designer is required to advise the Architect on decorative mural treatments at the Council's housing estates. The appointment will be for a period of one year in the first instance, the fee not exceeding £1,000. The selected artist will be responsible for:

1. The guidance of architects in the choice and location of suitable decorative treatment
2. technical assistance to those designing schemes
3. the execution of designs suitable for carrying out chiefly in tiles or other suitable media
4. the development of new techniques of decorative finish.

Applicants should have had experience of working with architects.

Apply by letter to the Architect, The County Hall, SE1, quoting reference AR/EK/40/57. Closing date 14th September 1957. (1368)

CREATIVE ARTIST and colorist, with staff experience in textile or carpet industry, required by wallpaper factory for a senior staff appointment. Box E8773, Whites, 72/78 Fleet St., London EC4.

SITUATIONS WANTED

DESIGNER SEEKS CHANGE. Professional Engineer experienced in light and medium engineering, domestic products, plastics. Art school education. Good record of attractive products. Box 257, DESIGN, 28 Haymarket, London SW1.

DESIGNER, 28, with varied experience particularly in ceramics, having rare gift for creating original but sound form in various materials, also talent for graphic work, a practical mind and adaptability, at present in responsible position, seeks situation offering fullest use of capabilities in Southern Counties. Box 250, DESIGN, 28 Haymarket, London SW1.

COMMISSIONS & DESIGNS WANTED

ADVERTISING CONSULTANTS. Top creative team can now undertake further commissions. Press Advertising, TV Commercials, House Magazines, Packaging and Print. (Writing, design and production.) Box 256, DESIGN, 28 Haymarket, London SW1.

TYPOGRAPHICAL DESIGN service: booklets, catalogues, folders, price lists, programmes, advertisements, etc. Please write Box 249, DESIGN, 28 Haymarket, London SW1.

DESIGNERS AND MANUFACTURERS of Exhibition Stands, Display Units and Flashing Units. Comprehensive service and personal attention of principals to YOUR Sales problem. Address your enquiry to Design Dept, KINRO PRODUCTS LTD, 55 Laburnum Road, Humberstone Garden City, Leicester.

FREE LANCE INDUSTRIAL DESIGNER offers services for product design in engineering and plastics. Original design, re-design, models, prototypes, working drawings. Box 181, DESIGN, 28 Haymarket, London SW1.

INTENDING EXHIBITORS at Overseas Fairs should contact DAVIES TURNER & CO LTD for free guidance. Specialists in packing and shipping Exhibits and Stands. Phone SLOANE 3455 or write to 4 Lower Belgrave Street, London SW1, quoting Ref USX 680.

DESIGNS, IDEAS, detailed drawings for new products. W. Bruce Brown, MSIA, FRSA, industrial designer, 140 Roding Road, Loughton, Essex. LOUGHTON 4138.

RALPH SALTIEL, furniture maker, invites your enquiries for cabinet making, joinery and high class interior fittings. Individual items and short runs our speciality. HAMPSTEAD 9427.

FRAMING

PICTURE FRAMES available in all sizes. Special design and finishes made to order. Mounts cut in a fine range of new colours. The Rowley Gallery, 87 Campden Street, off Kensington Church Street, W8. PARK 4349.

continued on page 64

"... for the important papers
of important people"



A NEW PRESENTATION OF FINE OFFICE FURNITURE BY MAUBARD

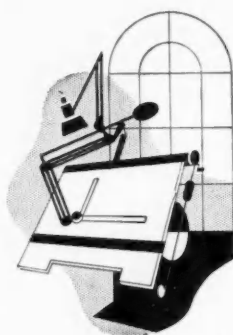
from The Document Group

SEND FOR FULLY DESCRIPTIVE CATALOGUE

THE MAUBARD DISPLAY CO. LTD.

86 DERBYSHIRE STREET, LONDON E.2

Phone: BISHOPSGATE 7850-1838



BOOKS FOR THE DESIGNER

● You can also
obtain your busi-
ness and personal
stationery through
our local branch.

Let SMITH'S supply you with
the books that you need to keep
abreast with the latest developments
in commercial art, industrial design,
and the work of contemporary
artists and craftsmen.

Volumes not in stock can be
obtained for you, and we shall be
pleased to supply a list of standard
works on any subject.

W. H. SMITH & SON

HEAD OFFICE: STRAND HOUSE
LONDON, W.C.2

BRANCHES THROUGHOUT ENGLAND AND WALES

CLASSIFIED advertisements continued from page 63

PRINTING

THE CARAVEL PRESS offers a practical design and printing
service to all who appreciate original ideas and first-
class production. 11 Moxon Street, London W1.
HUNTER 0492.

KINGS NORTON PRESS (1947) LTD, Colour Printers, have
the most modern equipment to produce first class
printed material coupled with a design service of out-
standing merit. Factory - Kings Norton, Birmingham
30. Telephone: KINGS Norton 2262. London Office -
Blackfriars House, New Bridge Street, London EC4.
Telephone: CITY 6289.

PHOTOGRAPHY

HAVING PERFECTED the new American process of
Colour Photography for Catalogue and Brochure
publications, we feel this service together with a live
Artists' Studio and a fully automatic Printing Plant
will be of value to readers of DESIGN. A personal
service by the Directors to enquiries is assured.
Nutt & Stevens Ltd, 3 Nedham Street, Leicester.

Type repro. problems? PHOTO TYPESETTING could
supply the answer: Display and special lettering, set
direct to film or bromide, has many advantages - in-
vestigation and trial of its many applications is well
worth while. PHOTO SET LTD, 9 Emerson Street, London
SE1. Telephone: WATERLOO 6630.

JOHN BAKER welcomes your enquiries concerning
creative photography at our studio or on location.

Telephone PADDINGTON 2119. 8 Norfolk Mews,
London W2.

MISCELLANEOUS

METAL - WIRE - TUBULAR WORK. Let us manufacture
your prototypes and/or production runs. Holborn
Metal Works, 334 Upper Street, N1. CAN 8042.

A PLEASANT BASEMENT office in Woburn Square. Any
designer interested in sharing please write to Box 258,
DESIGN, 28 Haymarket, London SW1.

PROTOTYPES & MODEL MAKING

RICHARD DENDY & ASSOCIATES welcome your enquiries
or architectural, engineering, experimental and ship
models; production runs of advertising units in
rubber, plastics, wood or metal; prototypes in all
materials; giant exhibition and carnival displays; clay
modelling; commercial lettering; designs and draw-
ings; film special effects and models; film and theatrical
properties, masks, wigs and costume trimmings.
4, 5 and 6 Seaton Place, Hampstead Road, London
NW1. EUSTON 7617 and 1981.

ADVERTISERS in this issue

Acoustical Manufacturing Co Ltd	..	7
Arlington Plastics Development Ltd	..	6
Balding & Mansell Ltd	..	1

Beresford & Hicks	..	62
British Aluminium Co Ltd, The	..	cover IV
British Geon Ltd	..	5
BIP Chemicals Ltd	..	2
Catesbys Contracts & Export Ltd	..	60
Central School of Arts & Crafts	..	60
City Display Organisation	..	14
Collaro Ltd	..	61
Deutsch, Andre	..	52
Dolcis Studio	..	12
Harvey, G. A. & Co (London) Ltd	..	61
Henderson, Ian Ltd	..	56
Hille of London Ltd	..	11
H. K. Furniture	..	54
Home Fittings (Gt. Britain) Ltd	..	54
Imhof, Alfred Ltd	..	58
Imperial Chemical Industries Ltd	..	cover II
Leicester College of Art	..	58
Line, John & Sons Ltd	..	52
Maubard Display Co Ltd, The	..	62
Myer, Horatio & Co Ltd	..	56
National Cash Register Co Ltd, The	..	10
Priestley Studios Ltd	..	8
Race, Ernest	..	58
Rapier Design Ltd	..	56
Reeves & Sons Ltd	..	11
Scott Smith Ltd	..	60
Smith, W. H. & Son Ltd	..	64
Stewarts and Lloyds Ltd	..	cover III
Stockwell/Tibor/Gimson & Slater	..	9
Tube Investments Ltd	..	50
Turner, Albert & Son Ltd	..	62
Walkers (Showcards) Ltd	..	62
Wrightson, F. & Sons Ltd	..	3

R
NER

with
keep
ments
esign,
porary

n be
all be
ndard

ON
HOUSE

WALES

62
cover IV
5
2
60
60
14
61
52
12
61
56
11
54
54
58
cover II
58
52
64
56
10
8
58
56
11
60
64
cover III
9
50
62
62
3

Glasgow (2) by
don and Wisbech

TUBULAR STEEL LIGHTING COLUMNS

25 ft. M.H. for Group 'A' roads

SUITABLE FOR
ELECTRIC LIGHTING



This is one of a series of advertisements showing our range of standard tubular steel street lighting columns, approved by the Council of Industrial Design.

S & L columns, type Gb.588, have been used in many lighting schemes. A striking example, illustrated, is the scheme recently introduced by the Borough of Croydon in the Brighton Road; these columns are fitted with E.L.E.C.O. lanterns.

Other designs for plain or fluted columns for 13 ft., 15 ft. and 25 ft. mounting heights, will appear from time to time.

A folder showing our standard designs will be sent on application.

STEWARTS AND LLOYDS LIMITED
GLASGOW · BIRMINGHAM · LONDON

S&L

The largest manufacturers of steel tubes in Europe



PAPUANS DRESS

FOR THE OCCASION

Papuans delight in the knowledge
that it pays to make a show.

For the protection and decoration of
perishable commodities, appearances
that count are achieved with
comparable effectiveness when
aluminium foil is
used for wrapping.



The BRITISH ALUMINIUM Co Ltd

Suppliers of Aluminium to the Foil Rolling Industry

NORFOLK HOUSE ST JAMES'S SQUARE LONDON SW1

